C
OberZm
1912/13

Bulletin of Oberlin College

New Series, Number Eighty-one, July 15, 1912

Oberlin Conservatory of Music

UNIVERSITY OF ILLINOIS LIBRARY

UNIVERSITY OF ILLINOIS
MAR 1 0 1919
Administrative Library

Rice Memorial Hall

Warner Hall

CATALOG *of the* OBERLIN CONSERVATORY *of* MUSIC

PUBLISHED BY THE COLLEGE
OBERLIN, OHIO, JULY 15, 1912

Digitized by the Internet Archive
in 2013

http://archive.org/details/catalog19ober_1

The Board of Trustees

Rev. HENRY CHURCHILL KING, D. D., President

TERM EXPIRES JANUARY 1, 1913

Frederick N. Finney, ... *Milwaukee, Wis.*
*Edward J. Goodrich, ... *Oberlin, O.*
Louis H. Severance, ... *New York, N. Y.*
Lucien C. Warner, LL. D., ... *New York, N. Y.*

TERM EXPIRES JANUARY 1, 1914

William C. Cochran, ... *Cincinnati, O.*
Rev. Frank S. Fitch, D. D., ... *Buffalo, N. Y.*
Irving W. Metcalf, ... *Oberlin, O.*
Merritt Starr, ... *Chicago, Ill.*

TERM EXPIRES JANUARY 1, 1915

Rev. Dan F. Bradley, D. D., ... *Cleveland, O.*
William N. Gates, ... *Elyria, O.*
Amos C. Miller, ... *Chicago, Ill.*
John R. Rogers, ... *Brooklyn, N. Y.*

TERM EXPIRES JANUARY 1, 1916

Dudley P. Allen, ... *Cleveland, O.*
John G. W. Cowles, LL. D., ... *Cleveland, O.*
Rev. Charles S. Mills, D.D., ... *St. Louis, Mo.*
Rev. Henry M. Tenney, D.D., ... *Oberlin, O.*

TERM EXPIRES JANUARY 1, 1917

Hon. Theodore E. Burton, LL. D., ... *Cleveland, O.*
Charles M. Hall, LL. D., ... *Niagara Falls, N. Y.*
Rev. Charles J. Rider, D.D., ... *New York, N. Y.*
Charles B. Shedd, ... *Chicago, Ill.*

TERM EXPIRES JANUARY 1, 1918

H. Clark Ford, ... *Cleveland, O.*
Homer H. Johnson, ... *Cleveland, O.*
Charles H. Kirshner, ... *Kansas City, Mo.*

Deans

Miss Florence M. Fitch, Ph. D.,
Dean of College Women, Baldwin Cottage.

Mrs. Harmonia W. Woodford, A. M.,
Dean of Conservatory Women, 166 Elm St.

Miss Frances Hosford, A. M., Dean of Academy Women, 170 Woodland Avenue.

Advisory Committee

Lucien C. Warner, LL. D., ... *New York City.*
George B. Siddall, ... *Cleveland, O.*
Mrs. W. H. Kinder, ... *Findlay, O.*

*Deceased.

Charles Walthall Morrison, A. M., Mus B., Mus. D.
Director of the Conservatory .....290 Elm St.
Fenelon B. Rice Professorship.

Graduated, Oberlin Conservatory, 1880; Instructor in Pianoforte, Oberlin Conservatory, 1880-82; Student, Berlin and Leipzig, 1882-85; Instructor in Pianoforte, Oberlin Conservatory, 1885-92; Student, Berlin, 1894-95; Professor of Pianoforte, Oberlin Conservatory, 1892—; Director, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; A. M., (honorary), Oberlin College, 1908; Mus. D., (honorary), Cornell College, Ia., 1910.

Miss Lucretia Celestia Wattles, A. M., *Professor of Pianoforte* .....166 Elm St.

A. M., (honorary), Oberlin College, 1884; Student, Leipzig and Paris, 1867-70; Instructor in Pianoforte and Harmony, Oberlin Conservatory, 1871-92; Student, Berlin, 1883-84; Student, Vienna, 1893-94; Professor of Pianoforte, Oberlin Conservatory, 1892—; Student, London, 1906.

Howard Handel Carter, Mus. B., *Professor of Pianoforte,* ..... 171 Elm St.

Graduated, Oberlin Conservatory, 1874; Student, Leipzig, 1878-81; Instructor in Pianoforte, Oberlin Conservatory, 1881-92; Student, Berlin and Frankfort, 1886-87 and 1891-92; Professor of Pianoforte, Oberlin Conservatory, 1892—; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1906-07.

George Whitfield Andrews, A. M., Mus. D., Mus. B., *Professor of Organ, Composition, Instrumentation, and Director of Orchestra* .....195 Forest St.

Graduated, Oberlin Conservatory, 1879; A. M., (honorary), Oberlin College, 1900; Organist and Teacher, Meadville, Pa., 1879-81; Toledo, 1881-82; Instructor in Organ, Oberlin Conservatory, 1882-84; Student, Leipzig, Munich and Paris, 1884-86; Instructor in Organ and Composition, Oberlin Conservatory, 1886-92; Student, Paris, 1898-99; One of the Founders of the American Guild of Organists; Professor of Organ and Composition, Oberlin Conservatory, 1892—; Mus. D., Oberlin Conservatory, 1903; Mus. B., Oberlin Conservatory, 1906.

Arthur Smith Kimball, *Professor of Singing*..... .....132 Elm St.

Graduated, New England Conservatory, Boston, 1879; Head of Musical Department, Buchtel College, 1880-83; Instructor in Singing, Oberlin Conservatory, 1883-92; Student, Berlin, Summer, 1886; Student, Berlin and Florence, 1887-88; Student, Paris, Summer, 1891; Student, London, Summer, 1892; Professor of Singing, Oberlin Conservatory, 1892—; Student, Paris, 1909-10.

Edward Dickinson, A. M., Litt. D., *Professor of History and Criticism of Music*.....142 South Cedar Ave.

A. B., Amherst College, 1876; A. M., Amherst College, 1881; Director of Music, Elmira College, 1883-92; Student in Berlin, 1885-86; 1888-89, 1892-93; Instructor in History of

Music and Pianoforte, Oberlin Conservatory, 1893-95; Professor of the History of Music and Pianoforte, Oberlin Conservatory, 1895-1905; Litt. D., (honorary) Oberlin College 1911; Professor of the History and Criticism of Music, 1905—.

EDGAR GEORGE SWEET, MUS. B., *Professor of Singing*.....207 Elm St.

Graduated, Oberlin Conservatory, 1883; Instructor in Pianoforte, Oberlin Conservatory, 1883-85; Student, Leipzig and Berlin, 1885-87; Instructor in Pianoforte and Singing, Oberlin Conservatory, 1887-98; Student, Berlin and Munich, 1895-96; Professor of Singing, Oberlin Conservatory, 1897—; Mus. B., Oberlin Conservatory, 1906.

WILLIAM KILGORE BRECKENRIDGE, MUS. B., *Professor of Pianoforte*.....5 South Main St.

Graduated, Oberlin Conservatory, 1888; Student, Berlin, 1888-90; Instructor in Pianoforte, Oberlin Conservatory, 1890-1902; Professor of Pianoforte, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1907-08.

ARTHUR EDWARD HEACOX, MUS. B., *Professor of Theory*.....207 West College St.

Graduated, Oberlin Conservatory, 1893; Teacher of Harmony and Counterpoint, Oberlin Conservatory, 1893-97; Student, Leipzig, 1899-1900; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1897-1902; Professor of Theory, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1909-10.

JOHN ARTHUR DEMUTH, *Professor of Pianoforte, Violin and Wind Instruments*.....254 Elm St.

Private pupil of Augustus Appelles, at West Point, N. Y., 1857-70; Teacher, Toledo, 1870-89; Instructor in Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1889-1906; Professor of Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1906—.

CHARLES KING BARRY, A. B., MUS. B., *Professor of Pianoforte*.....356 Reamer Place

Graduated, Oberlin Conservatory, 1891; A. B., Oberlin College, 1899; Teacher of Pianoforte, Oberlin Conservatory, 1891-92; Student, Berlin, Leipzig and Vienna, 1892-1894; Instructor in Pianoforte, Oberlin Conservatory, 1894-1906; Mus. B., Oberlin Conservatory, 1906; Professor of Pianoforte, Oberlin Conservatory, 1906—.

WILLIAM TREAT UPTON, A. B., MUS. B., *Professor of Pianoforte*.....221 Forest St.

Graduated, Oberlin Conservatory, 1893; A. B., Oberlin College, 1896; Teacher of Pianoforte, Oberlin Conservatory, 1893-96; Student, Vienna, 1896-98; Instructor in Pianoforte, Oberlin Conservatory, 1898-1906; Mus. B., Oberlin Conservatory, 1906; Professor of Pianoforte, Oberlin Conservatory, 1906—.

HERBERT HARROUN, A. B., *Professor of Singing,* 236 Forest St.

A. B., Oberlin College, 1894; Teacher, Albuquerque, N. M., 1894-95; Student and Teacher, Boston, Mass., 1895-1901; Instructor in Singing, Oberlin Conservatory, 1902-08; Student, Berlin, 1905-06; Professor of Singing, Oberlin Conservatory, 1908—.

CHARLES HENRY ADAMS, MUS. B., *Professor of Singing*.....
.....250 East College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Singing, Oberlin Conservatory, 1895-96; Director of Music, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-1908; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Professor of Singing, Oberlin Conservatory, 1908—.

*FRIEDRICH JOHANN LEHMANN, *Professor of Theory*.....
.....27 South Prospect St.

Student, Oberlin Conservatory, 1897-99; Director, Gates Conservatory, Neligh, Nebraska, 1899-1900; Student, Leipzig 1900-01; Director of Music, Tarkio College, Missouri, 1901-02; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1902-08; Associate Professor of Theory, Oberlin Conservatory, 1908-10; Professor of Theory, Oberlin Conservatory, 1910—.

(*In Europe on leave of absence.)

GEORGE CARL HASTINGS, MUS. B., *Professor of Pianoforte*...
.....Elmwood Place

Graduated, Oberlin Conservatory, 1900; Teacher of Pianoforte and Organ, Oberlin Conservatory, 1900-02; Instructor in Pianoforte, 1902-08; Student, Leipzig, 1903-06; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Professor of Pianoforte, Oberlin Conservatory, 1911—.

WILLIAM JASPER HORNER, A. B., MUS. B., *Professor of Singing* .....191 Elm St.

A. B., Oberlin College, 1896; Graduated, Oberlin Conservatory, 1900; Teacher of Singing, Oberlin Conservatory, 1898-01; Instructor in Singing, Oberlin Conservatory, 1901-03; Student, Berlin, 1903-04; Instructor in Singing, Oberlin Conservatory 1904-08; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1910-11; Associate Professor of Singing, Oberlin Conservatory, 1908-11; Professor of Singing, Oberlin Conservatory, 1911—.

FRANZ FIDELUS KOHLER, *Professor of Violin*..179 Morgan St.

Student, Weimar, Germany, 1890-94; Student, Berlin, 1894-98; Pupil of Karl Halir; Member of Pittsburgh Orchestra, 1898-1910; three years Associate Concert Meister; one year Concert Meister; Professor of Violin, Oberlin Conservatory, 1911—.

FRIEDRICH AUGUST GOERNER, *Professor of Violoncello*.....263 Oak St.

Student, Weimar Conservatory, Germany, 1889-95; Pupil of Leopold Gruetzmacher; Member of Kursaal Orchestra, Montreux, 1895-99; Member of Pittsburgh Orchestra, 1899-1910; Professor of Violoncello, Oberlin Conservatory, 1911—.

ORVILLE ALVIN LINDQUIST, Mus. B., *Professor of Pianoforte*.....22 King St.

Graduated, Oberlin Conservatory, 1901; Teacher of Pianoforte, 1901-03; Student, Leipzig Conservatory, 1903-04; Instructor in Pianoforte, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Professor of Pianoforte, Oberlin Conservatory, 1912—.

JACOB FRANKLIN ALDERFER, Mus. B., *Associate Professor of Organ*.....124 Elm St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-06; Mus. B., Oberlin Conservatory, 1906; Student in Paris, 1906-08; Associate Professor of Organ, 1908—.

BRUCE HEADLEY DAVIS, Mus. B., *Associate Professor of Pianoforte*.....90 South Professor St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-05; Student in Leipzig and Berlin, 1905-09; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1909—.

FREDERICK BENJAMIN STIVEN, Mus. B., *Associate Professor of Organ*.....96 South Cedar Ave.

Graduated, Oberlin Conservatory, 1907; Instructor in Organ, Oberlin Conservatory, 1907-09; Associate Professor of Organ, Oberlin Conservatory, 1911—; Student, Paris, with Guilmant, 1909-11.

MRS. KATE WINSHIP MORRISON, Mus. B., *Instructor in Singing*.....290 Elm St.

Graduated, Oberlin Conservatory, 1885; Student, Berlin, 1886-87 and 1894-95; Instructor in Singing, Oberlin Conservatory, 1884—; Mus. B., Oberlin Conservatory, 1906.

MRS. MARGARET JONES ADAMS, Mus. B., *Instructor in Singing*.....250 East College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Pianoforte and Singing, Albion College, Mich., 1896-98; Teacher of Pianoforte and Singing, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902—; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08.

MISS KATE WALDO PECK, Mus. B., *Instructor in Singing*.....158 Elm St.

Graduated, Oberlin Conservatory, 1890; Director of Music, Rollins College, Fla., 1890-92; Student, Berlin, 1892-93; Director of Music, Rollins College, 1893-95; Director of Choir and Soprano, Grand Rapids, Mich., 1895-98; Student and Teacher of Singing, Brooklyn, N. Y., 1898-1903; Instructor in Singing, Oberlin Conservatory, 1903—; Mus. B., Oberlin Conservatory, 1906; Student in Berlin, 1906-07; Student, Paris, Summer, 1911.

Faculty—[CONTINUED]

Mrs. Maud Tucker Doolittle, Mus. B., *Instructor in Pianoforte* .....279 West College St.

Graduated, Oberlin Conservatory, 1891; Instructor in Pianoforte, Oberlin Conservatory, 1891—; Student, Berlin, 1904-06; Mus. B., Oberlin Conservatory, 1906.

Mrs. Ada Morris Hastings, *Instructor in Pianoforte*.....Elmwood Place

Student, Leipzig Conservatory, 1903; with Godowski in Berlin, 1904-05; Instructor in Pianoforte, Oberlin Conservatory, 1905—.

Mrs. Amelia Hegmann Doolittle, Mus. B., *Instructor in Pianoforte* .....291 Elm St.

Graduated, Oberlin Conservatory, 1883; Teacher of Pianoforte, Oberlin Conservatory, 1889-1906; Student, Berlin, 1906-07; Instructor in Pianoforte, Oberlin Conservatory, 1907—; Mus. B., Oberlin Conservatory, 1906.

Mrs. Bertha M. Miller, *Instructor in Ear Training, Harmony and Training course for teachers of Juvenile Music.* .....241 Forest St.

Instructor in Ear Training and Harmony, Oberlin Conservatory, 1905—.

Mr. Karl Wilson Gehrkens, A. B., A. M., *Associate Professor in Normal Course of Public School Music*.....

..... 333 South Professor St.

A. B., Oberlin College, 1905; Teacher, Oberlin High School, 1905-07; Teacher, Normal Course, Oberlin Conservatory and Public Schools, Oberlin, 1906—.

Mrs. Florence Jenney Clancy, Mus. B., *Instructor in Singing* ..... 145 Elm St.

Mus. B., Oberlin Conservatory, 1907; Teacher, Oberlin Conservatory, 1907-08; Student, New York, 1908-09; Instructor in Singing, Oberlin Conservatory, 1909—.

Miss Edith Dickson, A. B., *Librarian*.....172 Elm St.

A. B., Oberlin College, 1885; Librarian, Oberlin Conservatory, 1891—.

Calendar

1912

Registration of Students..... { Wednesday, Sept. 25 / Thursday, Sept. 26
Fall Term Begins.....Thursday, Sept. 26
Fall Term Ends.....Wednesday, 11 a. m., Dec. 18

1913

Winter Term Begins.....Friday, Jan. 3
Spring Vacation Begins.....Wednesday, 11 a. m., March 26
Spring Term Begins.....Wednesday, April 2
Conservatory Commencement.....Monday, June 23
Summer Vacation Begins.....Thursday, June 26
Fall Term Begins.....Wednesday, Sept. 24

Vacations

A vacation of two weeks occurs between the Fall and Winter terms; one week between the Winter and Spring terms; thirteen weeks between the Spring and Fall terms.

All work in the College and Conservatory is suspended on the Day of Prayer for Colleges, Thanksgiving Day, Washington's Birthday, and Decoration Day. Lessons may also be omitted on other occasions by special vote of the Faculty.

Introductory

THE origin of the Oberlin Conservatory of Music was not in any sudden movement, but in the sacred music that was fostered by the early fathers. Its growth in numbers and scholarship has been gradual, normal and healthful.

The affinity existing between literature and the arts naturally suggests the University as the place where the two may be studied side by side. The Oberlin Conservatory of Music, then, is especially fortunate, because it is intimately associated with Oberlin College, and enjoys all its social, religious, and intellectual advantages. To this center young people from nearly every state in the Union, and from many foreign countries, come every year to avail themselves of its course of study. Here the systematic arrangement of practice, the regular hours, and the stimulus of a musical atmosphere, are conducive to good work and corresponding achievements. President Fairchild, in his "History of Oberlin," thus tersely accounts for its musical success: "The spontaneous growth of this interest at Oberlin is an indication of favorable conditions here. These conditions belong to a large school of young men and women, among whom the natural taste and gift for music may be found, and who furnish an appreciative audience as an inspiration. The reaction, too, of the general educational spirit upon the quality of the musical work has been most helpful. It is a mistake to suppose that music alone can yield substantial culture or character, or that it is sufficient to itself Those who propose to work effectively in this line need breadth and substance of personal character—something more than mere effervescence of sentiment. The neighborhood of a University of general education, and especially of Christian education and of co-education, is the natural place for such a school of music."

The general plan of the school is similar to that of the best European conservatories. It aims at the production of intelligent musicians of liberal culture in the various departments of musical activity.

As the course of study laid down in colleges and seminaries of learning is not intended to give a knowledge of any one branch alone, but, by combining the study of language with that of mathematics, natural sciences, metaphysics etc., to secure to the student such an intellectual development as will form a substantial basis for future attainments, so in the Conservatory the course has been planned with reference to securing that symmetrical development of the musical faculties which is essential to the true musician, whether teacher or virtuoso.

With exceptionally fine equipment, and with a corps of loyal and efficient teachers, who give their entire time to the school, the Oberlin Conservatory of Music has taken a leading position in higher musical education, and looks forward to enlarged opportunities, and to a still more successful career.

Degrees and Certificates

Degrees

The degree of Bachelor of Music is given by the Trustees of Oberlin College to such students as have completed the course to the satisfaction of the Conservatory Faculty.

For the degree of Bachelor of Music (Mus. B.) three studies besides History of Music are required, two of which must be Pianoforte and Theory; the third may be elected from the following branches; Organ, Singing, Violin, Violoncello, Viola, Clarinet, Oboe, Cornet.

In order to give a broad foundation and avoid premature specialization these three studies must be carried for the first nine terms.

At the completion of the seventh term of Theory, students will advise with the Faculty as to the course in Theory best suited to their further development.

Very few can attain the degree of proficiency required for the Bachelor's degree in less than four years, and more time than that is required if the work done, or teacher's reports show that for any reason the expected progress has not been made.

Teacher's Certificates

By special vote of the Conservatory Faculty, a Teacher's Certificate may be given to those who successfully complete either course in Theory, in History of Music, and two other studies, who have met the literary requirements, and who can appear creditably in the Students' Recitals.

Entrance Requirements

Before students are allowed to devote the greater part of their time to music, they must have completed a four years' high school course, or its equivalent, thus meeting the requirements for admission to College.

The requirements for admission to the Conservatory of Music are those of the College of Arts and Sciences, with the following exceptions: that a substitution of additional preparation in modern languages will be accepted in place of Latin; and that substitution will be allowed for the half unit of Solid Geometry and the half unit of Advanced Algebra, these substitutions to be made from the other subjects regularly approved for college entrance credit.

The requirements for admission are shown in the following table:

English	at least 3 units
Mathematics	at least 2 units
Foreign Languages	at least 4 units
History and Civics	at least 1 unit
Sciences	at least 1 unit
	11 units
Four units must be presented from the following group: Foreign Languages, Sciences, History and Civics, Solid Geometry, Advanced Algebra, Fourth Year English.	4 units
Total Entrance Requirements	15 units

No substitutions will be allowed for the following requirements: three units in English, one unit in History, one unit in Sciences, four units in Languages, one unit in Plane Geometry, one unit in Elemetary Algebra.

Any graduate from a good high school in which the course of study has covered four years ought to be able to meet the requirements for admission. It is almost essential for the successful study of music that one shall have had literary work to the amount above mentioned, and students are required to defer their exclusive study of music until that standard has been reached.

Definition of a Unit

A unit is defined as a course covering an academic year that shall include in the aggregate not less than 120 sixty-minute periods of class-room work, two hours of laboratory work being equivalent to one hour of class-room work. The work usually done in high school courses, thirty-six weeks, recitations five times a week, each recitation nominally forty-five minutes in length, but actually about forty minutes in length, exactly meets this definition.

(The table which follows shows the units which may be presented in these subjects.)

Latin	2, 3, or 4 units
Greek	1, 2, or 3 units
French	1, 2, 3, or 4 units
German	1, 2, 3, or 4 units
History and Civics	1, 2, 3, or 4 units
Sciences	1, 2, 3, or 4 units

Half Units

Half units will be accepted, but only when presented in addition to integral units in the same subject, and for this purpose the sciences may be considered as one subject.

Entrance Deficiencies

No student may be classed in the Conservatory of Music who presents less than fourteen units. An entrance deficiency of one unit or less will not prevent the candidates from procuring admission to the Conservatory.

Those who are deficient in this literary requirement may take only one study in music, and that must be on condition that they continue the literary work in the Academy.

Courses of Study

Theory

Course 1

For gifted students desiring to make composition a major study. Theory 1, 2, 3, 4, 5, 6, 7, 10, 11, 12 and composition. (Numbered by terms. Three terms equal to two semesters.)

Course

Required of students with Organ as major study, who do not choose Course I. Theory 1, 2, 3, 4, 5, 6, 7, 10, 11, 12, and 9. This order of terms is recommended.

Course 3

Theory 1, 2, 3, 4, 5, 6, 7, 8, 9.

Candidates for the Bachelor's degree who take Course III in Theory must have completed that course before entering the Senior year. Private lessons and a successful public recital, are required in the principal study for the last year.

Ear Training, two terms, taken simultaneously with Theory 2 or 3; and History of Music, three terms, taken during the second or third year, are required with each of the three courses in Theory.

It should be observed that all three courses in Theory are identical in terms 1 to 7 inclusive, in Ear Training and in History of Music.

Credit for advanced standing in Theory is granted to those who bring to the Committee their written work and are able to pass the required examinations. Examinations are held the first Thursday, Friday and Saturday of each term and persons desiring credit should consult Professor Heacox, Room 21, Warner Hall, between 2 and 4 on the first Wednesday of the term.

Outline of the Theory Course

Theory 1

Musical notation, keys, scales, signatures, intervals, the triad. Simple part writing from given basses and sopranos.

Theory 2

Chords of the seventh. Simple modulations. Harmonizing choral melodies and figured basses. The harmonized scale, various cadences and the simpler modulations played at the piano.

Theory 3

Harmonizing melodies which modulate. Advanced studies in secondary sevenths. Exercises in modulation at the piano, including transposition of the same into all keys.

Theory 4

Chromatically altered chords, enharmonic changes, modulation in general. The progressions involved in the written exercises transposed into various keys at the piano.

Theory 5

The suspension, retardation, appoggiatura, anticipation and passing tone, embellishment, pedal point, melodic figuration and accompaniment. Bach's figured chorals.

The text-book is *Lessons in Harmony*, by Heacox and Lehmann. Parts I, II, III, IV, and V correspond to the above five terms.

Theory 6

Simple counterpoint in two and three parts in the five species. Text-book: *Simple Counterpoint*, Lehmann.

Theory 7

Simple Counterpoint in four parts. Study of the motet and madrigal and writing in these forms.

Theory 8

Harmonic Analysis. Text-book: *Harmonic Analysis*, Lehmann. Also a review of harmony at the piano, all the exercises being played instead of written.

Theory 9

Elements of Musical Form from motive to primary form. Writing examples of each.

Study of the development of the composite forms with analysis of the important types, both classic and modern.

Text-book: *Musical Form* Bussler-Cornell, supplemented by a wide range of compositions.

Theory 10

Double Counterpoint, the invention, free imitation. Counterpoint in five to eight parts. Eight real parts for two choirs from Cherubini's basses. Text-book: *Tonal Counterpoint*, by Walter R. Spalding.

Theory 11

A limited number of studies in strict canon. Fugue writing begun. Study of the various elements involved with examples of each. Construction of a two-voiced fugue.

Theory 12

Fugue in three and in four voices, for piano, for organ, for voices. Comparison of the so-called "school fugue" with the important great compositions.

Free Composition

It is expected that students pursuing this course will have at its close a program of original pieces occupying from thirty to sixty minutes and worthy of public performance.

This course may be begun with Theory 12.

First Year

The earlier and smaller musical forms. Writing of an effective Theme and variations, a Suite, as a result of the year's work.

Second Year

The larger and modern musical forms. Writing of a Sonata for solo instrument, or of a Symphony movement for orchestra, or other cyclical composition for solo instrument and orchestra, or for voices with orchestra.

Especial emphasis will be laid, from the beginning, upon the aesthetic side and practical effectiveness of the pupil's work, and upon the development of his technic as a composer.

The careful analysis of many important compositions will be understood as a component part of this course.

Only such students as feel that they can meet the requirements given above are advised to take the course.

Instrumentation

Students taking this course will read at the piano many orchestral scores both classic and modern, beginning with the easier string quartets. They will thoroughly study the orchestral instruments, having in view the knowledge needed to write practically and effectively for the orchestra.

They will arrange many compositions for string orchestra; and for the full orchestra in such a way as to be acceptable for public performance. This course cannot be fully completed in less than two years; but very much of value can be accomplished in one year, and students are advised to enter upon the course for that length of time.

All organ students especially are urged to take up the study of Instrumentation.

Ear Training

Before entering the fourth term class in harmony, students must have special training of the ear, which aims to develop and quicken the musical perception, with particular reference to the capacity for intelligent hearing.

First Term

The work requires the constant attention of the ear, and is taken up in the following order: Exercises based upon the diatonic major scale, notation, studies in rhythm, motives, phrases selected from the works of the great composers, the minor scale, exercises in the minor mode, chromatic passages, modulation, the period. First nine chapters of *Ear Training*, by A. E. Heacox.

Second Term

Music in two or more parts, writing and thinking two parts at once; later, three parts at once. Taken up in the following order: Intervals, the two-part phrase, many short two-part exercises, the triad, many short three-part exercises. Chords in the major mode in four-part music, inversions, passing tones, suspensions. Chords in the minor mode, modulation into nearly related keys, imitation. Text-book completed.

Regulations

Applying to Grades in the Theory Department

1. Theory work is marked on a basis of 5.0 with 3.0 as a passing grade; but no student may be given a passing grade whose final examination mark falls below 3.0.

2. A student's grade is based on his daily average and his final examination mark; but a student whose daily average falls below 3.0 shall not be permitted to take the final examination.

3. Any student whose grade falls below 2.5 shall not be permitted to take a re-examination; between 2.5 and 3.0 one re-examination is allowed.

4. Re-examination must be taken on the day of re-examination immediately following the date of the failure.

5. Re-examinations are given in written work on the first Saturday of each term at 2 P. M., and in piano work on the first Monday of each term at 4 P. M., in Room 21, Warner Hall.

6. The fee for re-examination is $1.00, which is to be paid at the Conservatory Office and receipt presented before the examination is taken.

History of Music

History and Criticism of Music

The course covers the period from the beginning of the Christian era to the present, with an introduction on ancient and primitive music. Instruction is entirely by lectures.

Monthly examinations are held, in which all members of the class take part.

The above is required of all candidates for the Bachelor's degree and Teacher's Certificate, and is an elective for all other regular students after their first year.

History of Music—Advanced Course

An advanced course, two hours per week, is offered to those who have satisfactorily completed the lecture course. In this course in which the modern composers are critically studied the seminar method is followed. This course is especially intended for those who wish to prepare themselves for teaching the subject of music history. Certificates are given to those who complete both courses with credit.

Appreciation of Music

A three-hour course in the hearing and appreciation of music is afforded to those who wish it as an element of liberal culture, and who are not technically engaged in the study of any instrument. The programs of the best concerts and recitals are studied before their performance and material is presented by lectures and illustrations to awaken the musical taste and develop the faculty of hearing intelligently. *This course is exclusively for College students.*

The College library possesses a large and rapidly increasing collection of the most valuable works on music, and this, together with the collection of works of the great masters in the library of the Conservatory, affords ample opportunity for thorough and original research.

Pianoforte

The course of study in this department includes:

I. Technical exercises, which are intended to give control of the muscles of fingers, hands and arms, making them responsive to the commands of the will.

II. Etudes by the best teachers and composers, which are designed to give further development to the executive powers, to bring about a finer relation between the physical and intellectual faculties and to form a connecting link between purely technical work and the higher forms of musical expression.

III. Compositions by the best writers, both ancient and modern, ensemble playing, etc., for aesthetic development.

Many requests are made for information regarding our course of study for the Pianoforte. This information is not easy to give, since the course varies more or less for each student. Many works should be studied by all, but beyond these there is much that may be essential for one student and not at all necessary for another. Our plan is to adapt instruction to the personal needs of each student. From this it is obvious that the details of the course cannot be specified, the purpose in each case being the development of a musical touch and a refined and intelligent style of playing.

Practice Clavier

The practice Clavier has come to be recognized so generally as an important aid in securing a good technical development, in both piano and organ playing, that we have made ample provision for the use of this instrument, so far as it may be deemed advisable in the case of individual students.

Voice

True cultivation of the voice consists in the development of pure tone and its easy natural use and control in singing. Correct use of the breath, intonation, attack, legato, accent, phrasing and enunciation are the leading features of technical drill.

Neither the so-called method of the Italians nor that of the Germans is used exclusively; but by the adoption of what are believed to be the best features of all methods as well as by the use of a discriminating judgment as to the needs of the voice under treatment, we endeavor to carry forward the formation and development of the singing voice.

At the same time, a higher ideal than the perfection of mere mechanical skill is aimed at, viz., a musicianly style of singing, and all that is implied in the broad term "interpretation," together with a thorough appreciation of the best works of the best masters, both new and old.

Thus we hope to prepare our pupils for successful teaching, for positions in church choirs, and for the concert stage, and through them to advance the cause of artistic singing.

Organ

Special prominence is given to the department of organ instruction. The great and growng need of well-trained organists for the churches of our country, and the confessedly inadequate means for competent instruction, justify us in our efforts to provide the facilities necessary to enable persons of talent to prepare themselves fully for the responsible work to which a church or concert organist is called.

The plan of work provides for thorough training in all that pertains to a mastery of the organ for church music, voluntaries, and the art of improvisation, systematic drill in technics, registration and the art of accompaniment. The course of study has also been specially arranged to give a knowledge of the different schools of organ music as represented by the best composers in each.

A large and exceptionally fine concert organ of three manuals and forty stops, built by Roosevelt of New York, is in *Warner Concert Hall*.

Every detail of this organ is of unusual excellence. The voicing is most artistic, and, though each stop in character and strength is evidently suited to the site the organ occupies, the fact is not overlooked that it is a chamber organ, though of unusual proportions. The combined effects are rich in foundation tone and marked by exceptional grandeur and refinement as well as by due but not excessive brilliancy, which is so often a synonym for harshness and shrillness. Of variety and solo effect there is almost no limit.

The increase in the number of organ students recently has made it necessary to provide a two manual pipe organ, built especially for our purpose, by Lyon and Healy, and two large Vocalions, all complete in their appointments.

Conservatory Organ and Warner Concert Hall Stage

Students who make organ their major study are required to take either Course I or II in Theory.

Only in special cases and for sufficient reasons by the permission of the Faculty can the above requirement be set aside.

The Conservatory has twenty pedal organs, and two pedal pianos, on which organ students will do most of their practicing, but ample opportunity will be afforded to advanced students for practice on the large organs above mentioned.

These organs are equipped with Kinetic blowers and electric motors.

Stringed Instruments

Violin, Viola, Violoncello, and Double Bass

The instruction is based upon the best schools for these instruments, together with etudes, solo pieces and concertos by the best writers. Abundant opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging fron simple compositions to the master-works of the classical and modern schools, thus laying the foundation for a broad, intelligent style.

Ensemble Playing

This line of work has been greatly strengthened within two years by the addition to the Faculty of Mr. F. A. Goerner, Violoncellist, a large part of whose time is given to duos, trios and quartets with students.

Both Pianoforte and Violin students are finding it of incalculable value to come in contact with such artistic playing, musicianly interpretation and stimulating suggestions as are there offered.

Wind Instruments

Cornet, French Horn, Clarinet, Flute, Oboe and Trombone

Students are fitted for both solo and ensemble playing, and advanced pupils have an opportunity to study orchestral playing in the Conservatory orchestra. Many students who come primarily to study other instruments will find it greatly to their advantage to do some work in this important field. A practical acquaintance with orchestral music is an exceedingly important part of a musical education, and this can be acquired best by actual orchestral practice.

Conservatory Orchestra

Advanced students have the further advantage of playing in the Conservatory Orchestra, numbering thirty-five to forty players, which meets twice a week, and is conducted by Dr. Andrews.

Normal Course in Public School Music

This course aims to prepare students to supervise the teaching of music in the public schools. It is the purpose of the instructor to give in this course a foundation broad enough so that the prospective teacher may be able to adapt himself to the method of any of the commonly used systems of music teaching. With this end in view the course provides for a rapid survey of the material in four representative series of music readers, viz., The New Educational Music Course, The Modern Series, The Melodic Series, and The Eleanor Smith Music Course. No attempt is made to influence the student in favor of any one series.

The actual class work in public school music may be

completed by the capable student in two terms, (there being beginning classes in both fall and winter terms), the work of each term being divided into three parts as follows:

First term: (1) Theory and practice of conducting, using the New Educational and the Modern Series as material. Lectures on the methods of these series and on methods of conducting in general.

(2) General methods, consisting of (1) a study of a few of the most important principles of psychology and their bearing on the teaching process; (text, James' Talks to Teachers), and (2) an attempt to decide just what the teacher's work in the school consists of and aims at. (text, Colgrove, "The Teacher and the School").

(3) Notation and Terminology. In this part of the course the student is taught to write music with correct notation, and to spell, pronounce, and define all terms commonly used in music.

During this term's work the students are required to visit the public schools of Oberlin and observe grade and kindergarten teachers at their work.

Second term: (1) Theory and practice of conducting, using the Melodic and Smith series as material—a continuation of the work done in the first term, students being given several opportunities for conducting before the class.

(2) Methods of Public School Music. A course of Lectures by the instructor, on the history of music in the public schools of the United States; a comparison of the various methods of teaching at present used in various places; a discussion of high school music and its possibilities, and carefully worked out directions as to just what work should be done in each of the eight grades. The methods given in this course are not merely theoretical ideas of what ought to be done, but present in every instance the work which the instructor is actually carrying on in the public schools of Oberlin. In other words they are methods which have been proved to be practical.

During this term's work the students are required to visit the public schools of Oberlin and observe the teaching of music as carried on by the instructor and his assistants. There are also a limited number of opportunities for practice teaching.

During the first half of the term a study of the child voice, (text, Howard—The Child-Voice in Singing), and during the latter half a course of ten lessons in melody writing.

Students taking this course are required to have at least three terms of harmony, two of ear training, and one of sight singing by syllable. Credit for one or both terms of sight-singing may be given upon examination. *One term of harmony and one of sight-singing must be taken before entering the classes in public school music.*

It is advised that students who are looking forward to teaching music in the public schools plan to spend at least two years in study before beginning to teach, in order that there may be ample time for thorough preparation in piano, singing, history of music, and other subjects, which, although perhaps not actually used in the teaching of public school music, are nevertheless necessary as foundation material in

any phase of music teaching. The minimum of time in which the course (including the required harmony, etc.) may be completed is three full terms.

The certificate in public school music will not be granted to students who have not met the entrance requirements for admission to Oberlin College.

Course for Grade Teachers

This course aims to acquaint present or prospective grade teachers with (1) the rudiments of music from the standpoint of both ear and eye; and (2) the fundamental principles of teaching music to children, together with some discussion of the purpose and possibilities of school music. This course is not open to regular conservatory students.

Term Bills

Per Term, Payable in Advance. Two Lessons Per Week.

Class Lessons

Pianoforte, Singing, Organ, Stringed Instruments, Wind Instruments ..... each	$20.00
Harmony and Ear Training ..... each	6.00
Counterpoint, Canon and Fugue, Harmonic Analysis, Composition and Orchestration ..... each	10.00
History of Music (four lessons a week)	6.00
Advanced Course in History of Music	10.00
Normal Course in Public School Music	18.00
Special Course in Sight Singing	6.00
Gymnasium	.75
Men's Building fee (men only) per year	5.00
Artists' Recitals	1.00

Private Half-Hour Lessons

Pianoforte, Singing, Organ, Stringed Instruments, Wind Instruments ..... each	$30.00

Other Expenses

Private Hour Lessons, each	4.00
Rent of Piano per term, one hour each day	3.00
Rent of Pedal Piano per term, one hour each day	4.00
Rent of Church Pipe Organ, two hours each week, per term, including blowing	7.00
Rent of large two manual Pedal Organ, one hour per day, per term, including blowing	10.00
Rent of Vocalion Organ, two hours each week, per term, including blowing	4.00
Rent of Practice Clavier, per term, one hour each day	1.00

Pianos rent by the term for from $16.00 to $20.00, according to their value.

Practice Claviers rent by the term for 5.00

The following may be considered as a near estimate of the necessary expenses for the year of thirty-six weeks, the pupil giving his entire time to the study of music:

Tuition—Theory and any other two studies	$138.00 to	$198.00
Board—Including room furnished, $4.00 to $6.50	144.00	244.00
Lights and Washing	18.00	30.00
Piano Rent	27.00	36.00
Organ Rent	30.00	45.00
	$357.00	$553.00

Rooms and Board

Rooms and table-board for young women, and table-board for young men can be had at the College halls or in private families. It has not been the policy of the College to provide dormitory buildings for young men, but ample and pleasant accommodations can be found in private houses.

Most young women live in private boarding houses which are under college oversight, and they should consult the Dean before engaging their boarding places. This arrangement should be made before coming to Oberlin, otherwise there may be difficulty in securing suitable accommodations.

In these houses table-board and furnished rooms range in price, according to quality, from $4.00 to $6.50 per week; lights in some cases extra.

Room rent in Talcott Hall and Baldwin Cottage varies according to the location and size of room. The prices at Talcott Hall range from $15 to $20 a term for each occupant, and at Baldwin Cottage from $18 to $26. Fuel is charged according to actual cost. Board is $3.10 a week in Talcott Hall and $3.50 a week in Baldwin and Dascomb Cottages. The entire cost a week for board, room, fuel and light ranges from $4.10 to $5.75 in Talcott Hall, and from $5.35 to $6.00 in Baldwin and Dascomb Cottages.

Lord Cottage furnishes a home for about forty young women at a cost of $3.85 to $4.25 per week for room, board, heat, and light. In granting admission to the privileges of this Cottage the preference is given to daughters of home missionaries, and to other self-supporting young women. It furnishes board for about thirty young men at a cost of $2.70 a week.

Board and room for young women at Stewart Hall are furnished at $3.00 to $3.35 per week. Board for young men at $2.50 per week.

Each room in these four College halls is furnished with single beds, with mattresses, mattress covers and pillows. All other bedding is supplied by the occupant. Room rent is payable each term in advance, and board each half-term in advance. No one leaving before the end of the term will be entitled to a return of any part of the money paid for room rent.

Applications for admission to any one of the College halls should be addressed to the matron of that hall. Students do not usually succeed in gaining admission to Talcott Hall and Baldwin and Dascomb Cottages until they have been in Oberlin for at least one year.

Special Advantages

Combined College and Conservatory Course

Students who wish to take a combined course and graduate from both the College and the Conservatory, may do so in six years, or six years and a summer session, receiving the College degree at the end of four years and that of the Conservatory two years later, provided they possess sufficient musical talent, and have the ability and the physical strength to carry heavy work with satisfactory grades through the College course. The course outlined below, in which Music is the Major study, is suggested as probably the best plan for the College work. The amount of credit required for graduation is 120 hours, of which not more than 32 hours may be ob-

tained in Music. Not more than sixteen hours, including Music, is to be taken the first semester of the Freshman year, but after the first semester students who prove that they have sufficient ability in scholarship may take a larger number of hours. Credit is ordinarily not given for Practical Music until the Senior year, and then only for a high grade of work. The numbers given in brackets indicate that that amount of time will be required by the study, but that no credit is given for it. The time specified is sufficient for the heavier subjects, such as Piano or Violin; for Singing or Organ only two hours a semester will be needed.

FRESHMAN YEAR	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Bible	2		2
Physical Training	1	1	2
Ancient Language or Mathematics	3	3	6
Modern Language	4	4	8
Theory of Music	3	3	6
Electives		4	4
			32

Note: If Physics is to be taken in the next year, as recommended below, Mathematics should be taken in the Freshman year. *Lessons in practical music should not be planned for this year*, unless the student is willing either to plan for an extra summer session, or to take the College degree at the end of the *Fifth* instead of the *Fourth* year.

SOPHOMORE YEAR	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Science, (Preferably Physics)	4	4	8
Theory of Music	3	3	6
Electives (Preferably Modern Language, History, Economics, or Political Science)	4	4	8
Practical Music, (1st. Study)	(4)	(4)	
			26

Note: At the end of the Sophomore year the student following this program is two hours behind his class

JUNIOR YEAR	1st Sem.	2nd Sem.	Credit
Psychology and Philosophy	3	3	6
Theory of Music	3	3	6
History of Music	4	4	8
Electives	4	4	8
Practical Music, (1st. Study)	(4)	(4)	
			28

Note: At the end of the Junior year the student whose program has been that given above is six hours behind his class. This may be made up and two or three hours gained in advance, by work in the summer session

SENIOR YEAR	1st Sem.	2nd Sem.	Credit
Bible	2		2
Electives, (Including History of arts or Aesthetics)	9	9	18
Practical Music, (1st. Study),	4	4	8
Practical Music (2nd. Study),	(2)	(2)	
			28

Artists' Recitals

Not less important than class-room instruction is the opportunity of hearing good music rendered by artists of superior ability. To afford students this opportunity, a regular series of recitals is given each term, the best artists available being secured. To these recitals all students in the Conservatory are admitted without expense beyond the fee of $1.00, which is charged in the term bill. All money so received is strictly devoted to paying the cost of these concerts. These recitals are educational in their character, and the fee charged should be regarded as part of the tuition. A limited number of course tickets are sold to persons not in the Conservatory, and the concerts are so well patronized that we are able to give our students the opportunity of hearing many of the great artists of this and other countries at nominal cost.

The following artists and musical organizations have appeared in the Artist Recital Course during the past year:

Mr. Harold Bauer,—Piano Recital
Miss Kathleen Parlow,—Violin Recital
Imperial Russian Court Balalaika Orchestra
Miss Augusta Cottlow, with the Musical Union
Mr. Joseph Lhevinne,—Piano Recital
The New York Symphony Orchestra, Mr. Walter Damrosch, Conductor

Students' Recitals

One of the most important incidental advantages of the Conservatory is the weekly recitals, where students may become acquainted with a far greater number of musical compositions than they individually can study; and where they may themselves, when sufficiently advanced, present compositions assigned by their teachers for the purpose of giving them self-control and ease in public appearance

Students who fail to avail themselves of these educational opportunities will find that their credits for general musical culture will be seriously affected.

Church and Chorus Music

The facilities afforded in Oberlin for studying the great choral works give students an opportunity, seldom enjoyed, for acquaintance with oratorios and other sacred music. For practical cultivation in this department of musical study, all students have the privilege of attending classes in choral music; and those who are sufficiently advanced can join one of the church choirs, and the Musical Union, a society for the study of the higher forms of choral music.

The Musical Union numbers from two hundred to two hundred and fifty members, and for its concerts each year the best artists available are secured as soloists.

Literary Advantages

The connection of the Conservatory with an institution of learning of the acknowledged superiority of Oberlin College affords unusual advantages for the pursuit of literary studies in connection with music.

The teachers, both in the Conservatory and in the College, will be glad at any time to confer with the students, and assist them in planning a systematic and helpful course adapted to their individual requirements, and to the time at their disposal. Conservatory students are recommended, as far as practicable, to avail themselves of these privileges, that they may secure symmetry and breadth of culture, as well as the ability to use their musical powers to the best advantage.

An important feature of the work at Oberlin is the course of lectures by the President and by invited speakers from abroad. These are delivered before the students of all departments. They occur once each month. An evening course, more special in character, conducted by the Faculty, aided by speakers from abroad, is given in Sturges Hall. In these a free use is made of the stereopticon.

Literary Societies

The young men of the College have three literary societies —Phi Kappa Pi, Phi Delta, and Alpha Zeta; there are also three societies for the young women of the College—L. L. S., Aelioian, Phi Alpha Phi. These societies maintain a high standard of literary excellence. They are now occupying well furnished and attractive rooms. The members present criticisms, essays, orations and discussions, and become familiar with parliamentary practice. At each meeting the exercises of the preceding week are reviewed in an extended critique.

Regular Conservatory students are admitted to these societies.

Libraries

A large and carefully selected library of standard music, consisting of more than twenty thousand numbers, is open to students for use in practice, for which no extra charge is made.

In addition to this, the use of the College Library which has more than 120,000 bound volumes is offered to all Conservatory students free of charge. Besides the opportunity for general reading and research thus afforded, the library makes it possible to do much collateral reading in history of music, criticism and biography, an acquaintance with which is an essential part of a well-balanced education.

Both libraries are well equipped, and unusually rich in material needed by the music student. They are also carefully catalogued by the Dewey system of Classification, which renders them doubly useful by making their contents instantly available.

Physical Training

There are separate gymnasia for young men and young women, under the direction of two physicians, members of the General Faculty, whose whole time is given to this work, to the Teachers' Course in Physical Training, and to

instruction in Physiology and Hygiene in the College. Besides endeavoring to check abnormal tendencies and to promote the health of the students, the department aims to be educative by favoring symmetrical growth, developing ready physical control, and forming correct habits of carriage and action.

Each student upon entering receives a physical examination, which forms the basis for special advice and for prescribed work where this is needed. These examinations are repeated at intervals throughout the course. The classes are taught by trained assistants, one of whom is always present and in charge when the gymnasia are in use.

Religious Influence

It has always been the aim of Oberlin College so to adjust the work of the students that intellectual and religious culture may go hand in hand.

True Christian manhood is the ideal that we cherish for musicians, and although we cannot undertake to give special religious training in the Conservatory, yet it is our purpose to throw around our students such safeguards as are possible.

A young Men's Christian Association, a Young Women's Christian Association, and a band of Missionary Volunteers are maintained by the students.

There are a number of small classes for Bible and Mission study among the students, and Sunday morning President King teaches his "Training Class," in Warner Concert Hall, at which all are welcome, and between five and six hundred students take advantage of this unusual opportunity for Bible study.

General Information

Location and Surroundings

The Conservatory is located at Oberlin, Ohio, a pleasant and healthful village of some six thousand inhabitants, thirty-four miles west of Cleveland. Well-kept lawns, ample shade-trees, and modern improvements, such as pavements, electric lights, sewer and water systems, and a central heating plant contribute to the healthfulness and attractiveness of the place. Situated on the Lake Shore & Michigan Southern Railway, it is easily accessible from all parts of the country. All passenger trains reach Oberlin between the hours of 6 a. m. and 8:30 p. m. There is also an hourly electric car service connecting the town with Cleveland, Elyria and Lorain from the east, Wellington from the south, and Norwalk from the west. The place was founded as a home for the College, and the population consists chiefly of those who have been drawn here by educational attractions. This gives it a special atmosphere of culture and good order, while as a home for students it is remarkably free from temptation and dangers often surrounding school life. There are no drinking saloons in town. But those who seek bad company will find it—or make it—anywhere, and the Conservatory does not offer itself as a reformatory for young people who are too wayward for home restraint. Neither does it desire the attendance of the idle or listless. Its facilities are offered only to those who wish to give their full strength to study. The churches of the place consist of two Congregational, two Methodist, one Protestant Episcopal, two Baptist, and one Roman Catholic. Each student attends the church of his choice.

Warner Hall

This splendid building, the munificent gift of Dr. and Mrs. Lucien C. Warner, of New York City, is one of the finest structures ever erected exclusively for the use of a school of Music. It is four stories, of buff Amherst stone and has a frontage of one hundred and fifty feet on North Professor street, and one hundred and twenty feet on West College street. It contains a fine concert hall, seating one thousand, a lecture room, orchestra room, library, and office, and over one hundred and fifty class, lesson and practice rooms. It is heated throughout by steam, and is supplied with an electric passenger elevator.

Rice Memorial Hall

A large and commodious building has recently been erected adjoining Warner Hall, named in commemoration of the life services of Professor Fenelon B. and Mrs. Helen M. Rice. Professor Rice was for thirty-one years Director of the Conservatory, and it was largely the combined talent and labor of himself and Mrs. Rice which gave to the Conservatory its early development, rapid growth, and high artistic ideals. This building contains one hundred and fourteen practice rooms, is thoroughly lighted with electricity, heated with steam, and equipped with an Otis elevator.

General Regulations

Students are under the regular College discipline. The regulations are few and simple, appealing to the student's self-respect and personal responsibility.

Students are required to abstain from the use of tobacco and intoxicating drink.

No student is allowed to visit one of the other sex at a private room, except by special permission in case of severe illness.

Students are required to attend daily prayers at the chapel.

Students are required to take three studies, one of which shall be Theory, or a College study.

No student is considered fully a member of the Conservatory until he has passed a probation of one year satisfactory to the Faculty, during which time they may privately dismiss him, if for any reason they deem his presence undesirable.

Tuition must invariably be paid in advance, and no reduction can be made for absence from lessons.

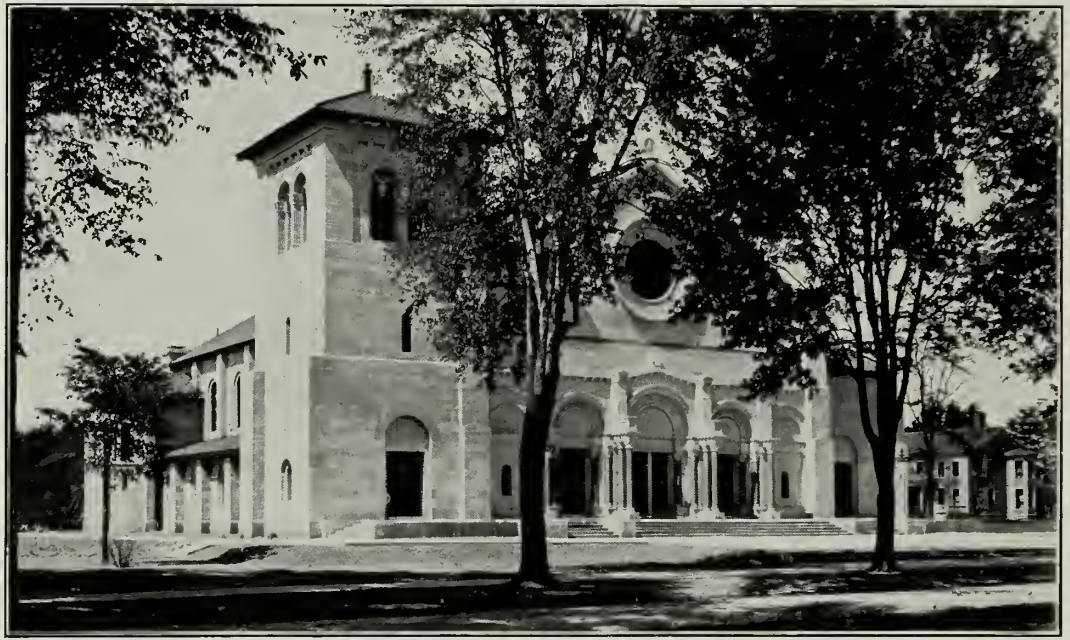
No money on term bills can be refunded after the first Saturday of the term.

Students are expected to consult the Director before arranging to take part in any public exercise outside of the regular work.

No student is allowed to engage in teaching or to receive instruction in music outside of the Conservatory, without the permission of the Director.

Students who are sufficiently advanced to enable them to pass the requisite examinations are advised to join one of the church choirs, the Musical Union, or the Conservatory orchestra. They are not, however, at liberty to join other organizations without the approval of the Conservatory Faculty.

For further particulars in regard to the Conservatory address CHARLES W. MORRISON, *Director*. For information concernink the College, address GEORGE M. JONES, *Secretary*.



FINNEY MEMORIAL CHAPEL

Register of Students 1911-12

Students of College Rank

Class Graduating in 1912

Allen, Perlina Eddy.....Greenville Jc., Me.
(as of the class of 1911.)
Cash, Anita .....Hamilton, Mo.
Conrad, John Leonard.....Troy
Demuth, Dora Jean.....Urichsville
Geer, Ethel May.....Rockford, Ill.
Harvey, Harold Rider.....Oberlin
Jamieson, Louise Margaret.....Toledo
Leland, Elizabeth Isabel.....Des Moines, Ia.
Lytle, Victor Vaughn.....Ft. Morgan, Colo.
Taylor, Erma Alice.....Bangor, Mich.
Tibbs, Leroy Wilfred.....Lexington, Ky.
Usry, Edith M.....Des Moines, Ia.
A. B., Oberlin College, 1911.
Waite, Grace Catherine.....Oberlin
Whipple, Margaret Holmes.....Duluth, Minn.
White, Marjorie Eloise.....South Haven, Mich.

Class Graduating in 1913

Ackley, Ethel Louise.....Buffalo, N. Y.
Babcock, Hazel May.....Quincy, Mich.
Beckett, Harriet Lois.....St. Joseph, Mich.
Dingfelder, Gladys Clarke.....Jonesville, Mich.
Ewing, Ruth Elizabeth.....Carey
Jackson, Lillian Marie.....Oberlin
Page, Beulah Medora.....Oberlin
Wilcox, Blossom Jean.....Green Bay, Wis.
Woolley, Florence Evelyn.....Grand Island, Neb.

Fourth Year Students

Balson, Ethel Marie.....Oberlin
Cain, Ethel Maude.....Gowanda, N. Y.
Coles, Iphigenia Cornelia.....San Antonio, Tex.
Freeman, Agnes Myrtle.....Madison
Gannett, Elmer Kent.....Wellington
Geiger, Eldon.....Pandora
Harrison, Ida Woodruff.....Sac City, Ia.
Huntley, Grace Abi.....Templeton, S. D.
Isham, Ange Atkinson.....Ventura, Calif.
Lewis, Elizabeth Belle.....Portage, Wis.
Liggett, Sylvia Lochcen.....Oberlin
Manly, Mary Frances.....Malta
Morgan, Florena Blanche.....Oberlin
Onthank, Mabel Rose.....Ripley, N. Y.
Parmelee, Donald Wick.....Oberlin
Reichard, Claribel B.....Collinwood
Rice, Amy Rogers.....Emporia, Kansas
Rollefson, Nora.....Montevideo, Minn.
Smith, Leilah Deborah.....Williamsport, Ind.
Smith, Leila Deborah.....Williamsport, Ind.
Willard, Ruth Wilson.....Ironton

Third Year Students

Aiqouni, Krikor Hadjinlian.....Tarsus, Asia Minor
A. B., St. Paul's College, Turkey, 1905.
Bailey, Elizabeth Cortelyou.....Biggsville, Ill.
Bartz, Harold Jackson.....Kenton
Beach, Edgar Denchar.....Bryan
Bigelow, Christine Isabel.....Rutland, Vt.
Bixel, Stella Celesta.....Pandora
Boyd, Linna.....Lebanon, Pa.
Clisby, Sylvia Converse.....Parker, S. D.
Coffland, Odessa Dell.....Richland Center, Wis.
Conklin, Helen .....Shawnee, Okla.
Couch, Mrs. Verna.....Wellington
Crossett, Helen Minerva.....Sycamore, Ill.
Curtis, Ruth Marilla.....Oberlin
Dale, Pauline Henderson.....New Albany, Ind.
Dyrenforth, Elizabeth Collis.....Riverside, Ill.
Gatfield, Edith Caroline.....Prescott, Ariz.
Ingalls, Blanche Anna.....Portland, Me.
Jakways, Gladys Erma.....Ovando, Mont.
Jenkens, Mary Edna.....Petersham, W. Va.
Jenkens, Ruth Alice.....Norwalk
Johnson, Clara Josephine.....Bessemer, Mich.
Jordan, Margaret Taylor.....Cleveland
Kilgore, Grace Rosamond.....LaJunta, Colo.
Kreitter, Olive Mary.....Duluth, Minn.
Lawrence, Louise Ruth.....Norwalk, Conn.
Leickheim, Helen Adelaide.....Orville
Luther, Hazel May .....Canton
McLaughlin, Mary Edith.....Hudson Falls, N. Y.
Mercer, Ina Pearl.....Rudolph
Merritt, Blanche Fay.....Mason City, Ill.
Metsger, Kate Audrey.....Emporium, Pa.
Meyer, Rudolph John.....Quincy, Ill.
Miller, Hazel Kirk.....Zanesville
Mills, Alice Bertha.....Marysville
Olmsted, Vera Leona.....Emporium, Pa.
Pfleiderer, Elizabeth.....Bucyrus
Picking, Wilford Francis.....Bucyrus
Pratt, Katharine.....Cleveland
Preston, Hazel Jane.....Paw Paw, Ill.
Rowen, Mamie.....Cleveland
Shaw, Caroline Noble..... Oberlin
A. B., Wellesley College, 1907.
Wilford, Mrs. Blanche Southard.....Elyria
Williams, Mabel Elaine.....Salesbury, N. C.
Wood, Marie.....Oberlin

Second Year Students

Alexander, Lawrence H.....Jackson
Anderson, Jean Baird.....Calumet, Mich.
Ball, Bernice Ursula..... Huron
Ballard, Ada Marie.....Winona, Miss.
Bard, Catherine Ann.....Gowanda, N. Y.
Bowman, Marguerite.....Upper Sandusky
Brew, Marion Frances.....Puyallup, Wash.
Burtt, Catherine Fifield.....Ludington, Mich.
Canalos, Yanula .....Lorain

Chamberlain, Ernest Barrett.....Oberlin
A. B., Oberlin College, 1904.
A. M., Oberlin College, 1905.
D. B., Oberlin Theological Seminary, 1910.

Chamberlain, Harold Fisher Peck.....Oberlin
Channon, Lilian Ruth.....Banaba, Micronesia
Clausen, Verna Mae.....Norrie, Wis.
Cole, Alice Huldah.....Bitlis, Turkey
A. B., Oberlin College, 1909.

Connor, Margaret Alden.....New Albany, Ind.
Corkins, Lorette Edna.....St. Anne, Ill.
Crocker, Jane Eloise.....Suffolk, Va.
Currier, Mira.....River Falls, Wis.
Davis, Irma..... Jackson
Deal, Jane Valentine.....Jonesville, Mich.
Dodd, Lucia Adeline.....Mt. Vernon, Ia.
Dunham, Anna Laura.....Manchester, Ia.
Eigner, Krescence L. .....Kent.
Ely, Gertrude Caward.....Belmond, Ia.
Fay, Harry David.....Cleveland
French, Lester George.....Oberlin
Haakinson, Ella Edwina.....Bonesteele, S. D.
Haas, Helen.....LeMars, Ia.
Hall, Helen Mary .....Fostoria
Halloway, Mabel Elizabeth.....Larned, Kan.
Halstead, Marian Frances.....Ponca, Neb.
Hamilton, Hazel Belle.....McIntosh. S. D.
Harris, Grace Lee.....Wellsville, N. Y.
Hartman, Leonora.....Hutchinson, Kan.
Hawley, Martha Gabel.....Chester, W. Va.
Heath, Hilda.....Chicago, Ill.
Hilson, Jane Anderson.....Bovina Center, N. Y.
Hocking, Mary Alantha.....Oberlin
Holtkamp, Otto .....New Knoxville
Hudson, Ione B. .....Fremont
Johnson, Mildred Wilhelmina.....Stoughton, Wis.
Kellogg, Marie Anna.....Ashland
Kelso, Ellen Hamilton.....Manistique, Mich.
Kiess, Bessie Belle.....Bucyrus
Kilbourn, Carrie..... Oberlin
Kneeland, Frank Edward.....Northwood, Ia.
Kramer, Helen Cecil.....Cadlillac,Ia.
Kritchgau, Margaret Virginia.....Scottdale, Pa.
Lamm, Thresa Louise.....Watertown, S. D.
Lennon, Eva Consuclo.....Sioux City, Ia.
Lightner, Bernice..... Youngstown
Died March 30, 1912
Luke, Robert Ralph.....Albion, Ind.
Lum, Maryette Hawley.....Los. Angeles, Calif.
Marshall, Caroline Eva.....St. Louis, Mo.
Martin, Gladys Marian.....Oberlin
Martin, Hazel Minnie.....Rochester, Minn.
Mason, Mabelle Dorothy.....Oberlin
Michaels. Flossie Eugenia.....Bryan
Moore, Alice .....Moline, Ill.
Newton, Ruth.....Grand Junction, Colo.
Nichols, Florence May.....Chicago, Ill.
Notestine, Daisey E.....Quincy
Parmelee, Daniel Durkee.....Oberlin

Patterson, Jessie Anders.....Jackson
Paul, Clarice Susan.....Cleveland
Payne, Martha Robinson.....Cleveland
Pflueger, Edna Julia.....Akron
Phelps, Hazel Grace.....Wellington
Powell, Enid May.....Oberlin
Quale, Lucile Mary.....Madison
Rich, Mabel Idella.....Laotto, Ind.
Riker, Olive Marie.....Moundsville, W. Va.
Rubert, Alta May.....Howell, Mich.
Russell, Imogen Elnora.....La Grande, Ore.
Sattler, Chloe Elizabeth.....Mineral City
Shoener, Mary Lucinda.....Shamokin, Pa.
Thomas, Helen Tedford..... Jackson
Tourtellotte, Frances.....Denver, Colo.
Triem, Ruth Marie.....La Porte City, Ia.
Vanatta, Gertrude Virginia.....Brookston, Ind.
Washburn, Iona Elizabeth.....Morral
Willey, Olive Dunham.....Oberlin
Wilmers, Winifred Alice.....Emmetsburg, Ia.
Wilson, Delphi Theodora.....Muskogee, Okla.

First Year Students

Aegerter, Hazel Dora.....Randolph, Neb.
Aegerter, Mae M.....Randolph, Neb.
Armstrong, Jennie Irene.....Haysville
Arnold, Edith Elizabeth.....Peniel, Texas
Arnold, Ellen Louise.....New London
Asher, Lillian Lucile.....Hutchinson, Kansas
Bath, Marjorie Olive.....Elyria
Bensinger, Marguerite.....Stroudsburg, Pa.
Beyler, Maud Salome.....Napanee, Ind.
Biederwolf, Dorothy.....Monticello, Ind.
Bighouse, Marie Geraldine.....Cleveland
Boerner, Jeanette Knauth.....Cedarberg, Wis.
Bond, Alice Renton.....Kahala, Hawaii, T. H.
Booth, Mrs. Florence Rachael.....Minerva
Breckenridge, Mary Etta.....Monte Vista, Colo.
Bregenser, Helen Margaret.....Nottingham
Breidablik, Anna Bergitte.....Red Wing, Minn.
Bristol, Hazel Marie.....Wakeman
Britton, Emilie Elizabeth.....Massena, N. Y.
Brodtkorb, Sara Lorentze.....Edgeley, N. D.
Broughton, Edna Marshall.....Waterloo, Ind.
Brown, Lawrence Herbert.....Cleveland
Brown, Margaret Marsh.....Zanesville
Bruner, Edna Leona.....Fremont
Bugbey, Doris Marjorie.....Roseville, Ill.
Bushnell, Louise.....Monticello, Ind.
Butler, Clare Wilhelmina.....St.Louis, Mo.
A. B., Vasser College, 1911.
Cain, Ethel Millicent.....Freeport, Ill.
Campbell, Frances Grace.....Austin, Minn.
Carman, Julia Marena.....Rochester, N. Y.
A. B., University of Rochester, 1911.....
Case, Alice May.....Hudson
Childs, Marianne Stelling.....Kalkaska, Mich.
Christian, Rose Adelyne.....Moline, Ill.
Clark, Barbara.....Williston, Vt.
Clark, Harriet Marie.....Wakeman

Clark, Louisa Lewis.....Miyazaki, Japan
Cole, Fern Lelah.....Hartville
Cole, Olive Katherine.....Canton
Cook, Helen Isabel.....Bluffton, Ind.
Cookingham, Myrtle Ellen.....Cherry Creek, N. Y.
Coombs, Lydia Genevieve.....Cleveland
Coughlin, Elsie Catherine.....Hancock, Mich.
Crandall, Helen Dorothy.....Wellington
Cromer, Ethel Lucia.....Osage, Ia.
Darrow, Jean Brockway.....Letts, Ia.
Darst, Mary.....Dayton
Davis, Esther Helen.....Ware, Mass.
Deeter, Calla Lily.....Bradford
Denison, Isabel.....Arcade, N. Y.
Dewey, Caroline.....Ludington, Mich.
Dinsmore, Robert Mitchell.....Madison, Me.
Dodge, Grace Mae.....Oberlin
Doht, Frederick Herman.....Jacksonville, Ill.
Dundon, Helen Louise.....Edinboro, Pa.
Durbin, Helen Blanch.....Williamstown, Pa.
Elken, Marguerite.....Mayville, N. D.
Engelking, Myra Ruth.....Tonawanda, N. Y.
Erickson, Nora Bertina.....Postville, Ia.
Foster, Amy.....Chicago, Ill.
Fox, Emma J.....Garrettsville
Garden, Chester Glenn.....West Lebanon, N. H.
Gibson, Gladys Delno.....Oberlin
Gildner, Lucie Alberta.....Nora Springs, Ia.
Gleason, Ruth Russel.....Batavia, N. Y.
Godfrey, Marjorie Eldora.....Jonesville, Mich.
Gooch, Elizabeth Wooton.....Covington, Ky.
Graham, Margaret.....Warwick, Mass.
Gray, Genevieve.....Bolivar, N. Y.
Gray, Marguerite.....Elyria
Harris, Lelah Enid.....Sylvania
Heath, Russel.....LaGrange
Held, Bessie Pauline.....New London
Highsmith, Cliffie.....Robinson, Ill.
Hill, Eleanor.....Berlin Heights
Holmes, Ruth Esther.....Cleveland
Hoopes, Alice Mearl.....Covington
Hopper, Vermill.....Bowling Green
Howe, Ethel Multer.....Delevan, N. Y.
Hoyt, Mildred Lucile.....Huntington, W. Va.
Hughes, Izetta Lucile.....Lorain
Hurst, Bnoid Juanita.....Hutsonville, Ill.
Hurst, Strand Elizabeth.....Hutsonville, Ill.
A. B., De Pauw University, 1909.
Huston, Ella Myra.....Grand Island, Neb.
Hutchinson, Georgia Rosser.....Eatonton, Ga.
Ingersoll, Winifred.....South Dayton, N. Y.
Ingham, Grace Edna.....Washington, Ia.
Isenberg, Loula Fae.....Shelbyville, Ill.
January, Marie Margueretta.....Detroit, Mich.
Jenner, Margaret Louise.....Elkhart, Ind.
Johns, Mary Eleanor.....Pittsburg, Pa.
Kaye, Muriel.....Elgin, Ill.
Keefer, Sophia.....Canton
Kehl, Grace Lealah.....Northport, Mich.
Kenestrick, Mildred Philipa.....Auburn, Ind.

King, Edgar ..... Oberlin
Kohler, Jeanne Margaret ..... Kansas City, Mo.
Krall, Marguerite ..... Harrisburg, Pa.
Kuchenbecker, Harriet ..... Owatonna, Minn.
Lafferty, Marion ..... Davenport, Ia.
Lane, Elizabeth Irene ..... Paw Paw, Mich.
Lentz, Doris Wells ..... Columbus
Lillesand, Berdie ..... Stoughton, Wis.
Lindsay, Cecile ..... Tonawanda, N. Y.
Lloyd, Sada Lucile ..... Marengo
Died Jan. 7, 1912
McCollam, Ethel Mae ..... Urichsville
McGaughy, Ruth ..... Oberlin
McKenzie, Nell ..... Minneapolis, Minn.
McKindley, Bessie Iona ..... Sandwich, Ill.
McKitterick, Louise Altheah ..... Cleveland
McKnight, Mary Virginia ..... St. Paul, Minn.
McLean, Ella Jamieson ..... East Liverpool
Mannion, Mary T. ..... Lorain
Marcy, Hugh Willard ..... Conneaut
Martin, Myrtle ..... Selma, Calif.
Martsolf, Blanche Marie ..... New Brighton, Pa.
Matthews, Dora ..... Kansas City, Mo.
Mattice, Dorothy ..... Sedro Woolley, Wash.
Mayer, Erma Helena ..... Buffalo, N. Y.
Merris, Lota Blanche ..... Victor, Colo.
Moore, Wilhelmina ..... Fort Dodge, Ia.
Musser, Mabel Leland ..... Oberlin
Myers, Cora Blanche ..... Canal Fulton
Nichols, Methelda ..... Bellevue
Niles, Ida VanTassel ..... Clyde
Olin, Anna Louise ..... Bellville
Oren, Selma Olivea ..... Wells, Minn.
Ormsby, Edith Worthington ..... Mason City, Ia.
Orton, Valencia Gametta ..... Medina
Paine, Frances Marion ..... Lake Linden, Mich.
Palmer, Mary Lucretia ..... Grand Rapids, Mich.
Patterson, Doris ..... St. Joseph, Mo.
Patterson, Marjorie Minor ..... Cleveland
Pentz, Maude Ann ..... DuBois, Pa.
Perry, Estelle Lee ..... Herrin, Ill.
Pinkney, Estelle Etelka ..... San Antonio, Tex
Postal, Marjorie ..... Buffton, Ind.
Pounds, Elizabeth ..... Brooklyn, N. Y.
Pride, Vera Lucile ..... Wells, Minn.
Prince, Hazel Mary ..... Grand Island, Neb.
Raine, Helen E. ..... Orland, Ind.
Randall, Della DeVore ..... Bryan
Rankin, Laura Genevieve ..... Massena, N. Y.
Rapp, Edith ..... Olean, N. Y.
Reiber, Marjorie Alice ..... St. Joseph, Mich.
Rice, Mabel Evelyn ..... Mendota, Ill.
Rodkey, Bess Faith ..... Edmond, Okla.
Rosemond, Marjorie ..... Cambridge
Roush, Ralph ..... Shelby
Russell, Frankie Elizabeth ..... St. Joseph, Mo.
Sanderson, Vida ..... Cleveland
Sawyer, Maude Wells ..... Milford, Pa.
Schoeffel, Ruth Evangeline ..... Freeport, Ill.
Searle, Beulah Susan ..... Geneva

Sell, Mary Alice.....New Berlin
Sherwood, Grace Marion.....Binghamton, N. Y.
Sieben, Ruth Emma.....Geneseo, Ill
Smith, Catherine Rachel.....Conneaut
Smith, Eva Mary.....Harbor Beach, Mich.
Snyder, John Edgar.....Bryan
Speidel, Arline Blessing.....Swissvale, Pa.
Steele, Mildred Anita Bunn.....Oberlin
Stewart, Marguerite Elizabeth.....Joliet, Ill.
Strange, Edith Ruth.....Mulhilteo, Wash.
Sturges, Herbert Arthur.....Painesville
A. B. Oberlin College, 1904.
A. M. Oberlin College, 1905.
Switzer, Evelyn Leone.....Weeping Water, Neb.
Tanner, Madaline Beatrice.....Mt. Jewett, Pa.
Taylor, Bertha Belle.....Sheridan, N. Y.
Thayer, Laura Reeves.....Oberlin
Thomas, Hallie Gay.....Norborne, Mo.
Tilton, Clare.....Martinsberg
Towne, Mrs. Margaret Goodrich.....Augusta, Mich.
Tschanen, Ruth E.....Upper Sandusky
Upp, Marie Jane.....Lima
Veasey, Lotta Teeple.....Avilla, Ind.
Vogt, Florence.....Clyde
Von Blon, Martha.....Upper Sandusky
Wagner, Arline Florence.....New Philadelphia
Wagner, Mrs. Cora.....Ada
Waite, Helen Morton.....East Orange, N. J.
Wampler, Ilda Estella.....Oberlin
Ward, Elizabeth.....Kokomo, Ind.
Warner, Helen McCoy.....Fredericksburg
Watson, Mary Elizabeth.....Cadiz
Werner, Marjorie Mae.....Oberlin
Whipple, Mary Putman.....Duluth, Minn.
White, Mary Edith.....Kansas City, Mo.
Whitford, Homer Pasco.....Hollister, Mo.
Wickersham, Esther Walton.....Boise, Ida.
Wilson, Cecile Mae.....Lebanon, Ia.
Wilson, Hazel Lucile.....Frisco, Okla.
Windsor, Ruth Charles.....Walworth, Wis.
Wolzmuth, Zella Jane.....Spearfish, S. D.
Wright, Bertha.....Wilmette, Ill.
A. B., Oberlin College, 1903.
Wykoff, Marjorie May.....York, Neb.
Zabriskie, Edward Henry.....Norwich, Conn

Academy Rank

Grafton, Anna Fern.....Columbus
Russell, Jessie Mildred.....Simons

Classed in College or Seminary

Aldrich, Mary Pearl.....Dover
Anderegg, John Swift.....Oberlin
Anderegg, Katherine.....Oberlin
Anderson, Ruth Victoria.....Chicago, Ill.
Anderson, William Rockwell.....St. Paul, Minn.
Andrus, George Alanson.....Kingsville
Apelian, Bedros Kevork.....Kassab, Turkey in Asia
A. B. Central Turkey College, 1906, A. B., in Education. Iowa State Teachers College, 1909.

Arends, Albert Theodore.....Melvin, Ill.
Bailey, Herbert Perry.....Cleveland
Barnum, Mildred E.....Albion, N. Y.
Beattie, Lester Middleswarth.....Norwalk
Belknap, Helen Olive.....Oak Park, Ill.
Benham, Charles Orville.....Lyons, Ind.
Bennett, Margaret .....Oberlin
Bigelow, Dorothy Ellen.....Rutland, Vt.
Bliven, Miriam Fay.....Muscatine, Ia.
Bookwalter, Ruth Emma.....Kansas City, Mo.
Brand, Margaret Ryder.....Oberlin
Breckenridge, May Harding.....New Haven, Conn.
Brettle, Mildred Frances.....Buffalo, N. Y.
Brewer, George Selden.....Westfield, N. Y.
Bricker, Mary .....Utica
Brown, Alma D'Etta.....Cleveland
Brown, Iva Lucile.....Cleveland
Brown, Mildred Anna.....Manchester, Ia.
Buerkin, Julius Allen.....Quincy, Ill.
Burwell, Almedia Lavina.....Selma, Ala.
Bushnell, Carlos Norman.....Buffalo, N. Y.
Carlson, Ione Edith.....Sycamore, Ill.
Carter, Leyton Elwin.....Brecksville
Chaffee, Herbert Lawrence.....Amenia, N. D.
Cochran, Frances Ermina.....Cincinnati
Cockroft, Margaret Elizabeth.....Fergus Falls, Minn.
Conrad, Albert Cornelius.....Troy
Cook, Lorrian Albin.....Mansfield
Cowdery, Karl Montague.....Oberlin
Creed, Ruth Garnet.....Struthers
Dale, Margaret.....Pittsfield, Mass.
Damon, Frances Tryon.....Omaha, Neb.
DeLano, Vera Abbie.....Otsego, Mich.
Dennis, Katherine Janine.....Cleveland
Durbin, Elizabeth Wright.....Oberlin
Dye, Vera Elizabeth.....Moulton, Ia.
Ebbott, Ralph William.....Ft. Atkinson, Wis.
Edwards, Frank Merle.....Ft. Atkinson, Wis.
Eells, Edward, Jr.....Tacoma, Wash.
Elder, Katherine Lavinia.....Mt. Vernon
Ells, Edwin.....Tacoma, Wash.
Endley, Zella Widmer.....Elyria
Fairchild, Alice Cowles.....Oberlin
Fairchild, Mildred .....Oberlin
Ferris, Harry.....Waukesha, Wis.
Fletcher, Hattie Winnifred.....Oberlin
Fobes, Mary Louise.....Kinsman
Foster, Grace Rhoda.....Clyde
Frary, Louise Grace.....Minneapolis, Minn.
Glann, Mary Jane,.....Cortland, N. Y.
Goodrich, Grace Orral.....Minneapolis, Minn.
Godfrey, Marjorie Eldora.....Jonesville, Mich.
Grant, Edith Adestine.....Manistee, Mich.
Gray, James G.....Fostoria
Griffin, Alda .....Clyde
Griffin, Mary Emery.....Bellefontaine
Gulick, Frances Jewett.....New York City
Habegger, Carl Theodore.....Berne, Ind.
Halbower, Elizabeth Bernice.....Miller, S. D.
Hall, James Husst.....Cohoes, N. Y.

Hamilton, Marjorie Eliza.....Toledo
Hartman, Hazel Marie.....Copperstown, N. D.
Henderson, Elmer Clinton.....Oberlin
Henger, Marcella Anne.....Watertown, Conn.
Hewitt, Marguerite Newton.....Indianapolis, Ind.
Heydenburk, Alice Edna.....Bay City, Mich.
Hollman, Edith Esther.....Cleveland
Hopkins, Clark Templeton.....Oberlin
Husted, Edith Evelyn.....Oberlin
James, Phoebe Ara.....London
Johnson, Edith Curtis.....Gowanda, N. Y.
Jones, Anna Maude.....Jackson
Kimmel, Mary Elda.....Ravenna
Kinnear, Florence Jennie.....Foochow, China
Knupp, Ruth.....Washington, Ia.
Krewson, Lawretta.....Cleveland
Kreibel, Florence Frieda.....Pennsburg, Pa.
Lee, Caroline Margaret.....Marash, Turkey
Lehman, Wilbur Henry.....Berne, Ind.
Leonard, Edna Belle.....Binghampton, N. Y.
Lines, Willard Samuel.....Jefferson, N. Y.
McCarthy, Griffin.....St. Louis, Mo.
McCollin, Paul Phoebus.....Sugar Grove, Pa.
McDaniels, Lawrence Howland.....Oberlin
McGlashan, Jessie Partch.....Chicago, Ill.
McKee, Earl Uriah.....Oberlin
Martin, William Treat.....Oberlin
Meyer, Alfred Henry.....Quincy, Ill.
Mus. B., O. C. M., 1910.
Miles, Ruth Ione.....Norwalk
Morrison, Erma Kathryn.....Muncie, Ind.
Morrison, Joseph Harvey.....Kenton
Myers, Oral Hunton.....Lancaster
Obert, Walter Edward.....Cleveland
Osborne, Lois Irene.....St. Louis, Mo.
Page, Nelly Marguerite.....Oberlin
Palm, Franklin Charles.....Willmar, Minn.
Parks, Esther Marie.....Minonk, Ill.
Parsons, Margaret Kelsey.....Gloversville, N. Y.
Peebles, Marguerite.....West Ashland, Ky.
Peebles, Ruth.....West Ashland, Ky.
Percy, Vincent Harper.....Cleveland
Poling, Asenath Aubrey.....Anderson, Ind.
Porter, Flora Moir.....East Jordan, Mass.
Powers, Alice Pamela.....Genoa
Printup, Dorothy.....Britton, S. D.
Ramsey, Anna.....Port Washington, Wis.
Rich, Lawrence Henry.....Amsterdam, N. Y.
Richardson, Ruth Ordway.....Fairmount, Minn.
Roach, Etta Alpha.....Wilmington, Del.
Robertson, Dorothy Virginia.....Oberlin
Robertson ,Lawrence Burdett.....Milwaukee, Wis.
Roe, Margaret Elizabeth.....Wilkes Barre, Pa.
Rothrock, Edgar Paul.....Cleveland
Rudin, Clarence Frederick.....Collins
Schauffler, Lawrence Hobart.....Oberlin
Sebring, Marjorie Harriet.....Manistee, Mich.
Sherwood, Emery Simpson.....Oberlin
Shuey, Sarah Catherine.....Dayton
Simms, Lacy.....Alamo Gardo, N. Mex.

Sloan, Verna Bell.....Cleveland
Smails, Helen.....Fremont, Neb.
Smith, Amy Louise.....New Castle, Pa.
Smith, Harold David.....Barnesville
Smith, Ruth Genevieve.....Seattle, Wash.
Smith, Wilber William.....Columbus
Standish, Alice.....Oak Park, Ill.
Statler, Besse Ruth.....Johnstown, Pa.
Stevick, Edith Leona.....Wellington
Stewart, Blanche.....Waterloo, Ia.
Stickney, Marion Faye.....Barre, Vt.
Sutton, Enid Bancroft.....Madison
Tibbitts, Harold Henry.....Manistee, Mich.
Titus, Gertrude Elizabeth.....Muscatine, Ia.
Tourtellotte, Margaret.....Denver, Colo.
Treat, Helen Fulton.....Omaha, Neb.
Waller, Helen Margaret.....Sturgeon Bay, Wis.
Ward, Madge Alice.....Syracuse, N. Y.
Weatherill, Charlotte.....Elgin, Ill.
Wheeler, Gertrude Roylance.....Pueblo, Colo.
Whitaker, Florence.....Robinson, Ill.
White, Ruth Irene.....South Bend, Ind.
Whiting, Edith Marguerite.....Marion
Wing, Charles Jonathan.....Ludington, Mich.
Winslow, Ella Patton.....Seattle, Wash.
Wolcott, Clara Louise.....Manchester, Ia.
Wolf, Louis Ireton.....Princeton, Ill.
Young, Marguerite.....Willmar, Minn.
Zechiel, Ernest Roy.....Culver, Ind.

Students Classed in the Academy

Alger, David Bruce.....Peninsula
Anderson, Alice.....Shelby
Balsiger, Nelle Ada.....Leechburg, Pa.
Bender, Ruth Margaret.....Jefferson, Wis.
Blair, Gladys Lamette.....Portsmouth
Brannan, Helen Marie.....Toledo
Byrd, Lottie Lee.....Jacksonville, Fla.
Carter, Harold Frederick.....Norfolk, Conn.
Clark, Helen Harris.....Williston, Vt.
Conner, Lillian Lucretia.....Jamestown
Cooper, Edith.....Cumberland, Md.
Crist, Florence Eloise.....Somerville
Downing, Florence.....Meadville, Pa.
England, Anna Beatrice.....Cleveland
Eoff, Nelle Georgia.....Toledo
Evans, David Porter.....Wiconisco, Pa.
Fitzgerald, Lelia Ethelyn.....Atlantic City, N. J.
Fry, Charles Michael.....Canton
Fulton, Edith Irene.....Huntington, Ind.
Gable, Virgil M.....Fredericktown
Garn, Daisy Lillian.....Helena
Gibbs, Mary Marguerite.....Kipton
Gibler, Brooks Russell.....Bolivar
Glessner, Herbert Carr.....Chicago, Ill.
Goodrich, Luther Carrington.....Peking, China
Gourley, Grace Genevieve.....Braddock, Pa.
Grannis, Hazel Ione.....Wolcottville, Ind.
Grannis, Mary Edith.....Wolcottville, Ind.

Gredler, Emma Louise.....Waukesha, Wis.
Grossman, Henry William.....Helena, Mont.
Haggerty, Marion Elizabeth.....Niles
Harris, Gussie Rue.....Birmingham, Ala.
Hartzell, Gertrude Edna.....New Castle, Pa.
Havill, Jessie Louise.....Marion
Heacox, Gertrude.....Oberlin
Hellekson, Minnie Henrietta.....Wheaton, Minn.
Hickox, Clara Eugenia.....Rocky River
Hughes, Ravella Eudosia.....Huntington, W. Va.
Hunter, Waldo Shaffeur.....Cleveland Heights
Hurrell, Vera Mildred.....North Braddock, Pa.
Kemp, LeRoy DeWitt.....Detroit, Mich.
Keppel, Edna Mary.....Buffalo, N. Y.
King, Edith Ardella.....Thornville
Kramer, Ivan L.....Cadillac, Mich.
Kretchmer, Florence Madeline.....Lakewood
Ladd, David Kenneth.....Randolph
Lewis, Ruth Ann.....Burnham, Pa.
Long, May Mabel.....Toledo
Lutz, Maud R.....Columbus
McCollister, Mabel Leone.....Canton
McGee, Hannah Marjorie.....Cleveland
Newell, Florence Cozad.....Metsuyama, Japan
Newman, Elsie Mary.....Asbury Park, N. J.
Peters, Mary Brush.....Ironton
Petty, Marian Kingsbury.....Morristown, Tenn.
Pfendler, Eve Victoria.....Canton
Portman, Doris.....Canton
Riggs, Harley Seeley.....Collins
Rodier, Marie.....Lakewood
Schnoeblen, Crescentia.....Riverside, Ia.
Schroeer, Emma Julia.....Buffalo, N. Y.
Shull, Marguerite Elizabeth.....Prescott, Ariz.
Smith, Hazel May.....Riverside, Ill.
Stahl, Harlow Mitchell.....Bellevue
Stewart, Gertrude Patricia.....Cleveland
Stratton, Lenna Mae.....Portage
Strong, Helen Margaret.....Chicago, Ill.
Teller, Dorothy Jerome.....Denver, Colo.
Thayer, Helen Sarah.....Ridgway, Pa.
Thomas, Florence Doris.....Pittsburg, Pa.
Travis, Hattie Engle.....Grand Rapids, Mich.
Tyler, Miriam Virginia.....Claington
Vanderslice, Luella Agnes.....Garrettsville
Waite, Winifred.....Oberlin
Ward, Ruth.....Washington, D. C.
Warren, Virginia May.....Tazewell, Va.
Webster, Amy Frances.....Atlanta, Ga.
Woodyatt, Mary Jane Katherine.....Moline, Ill.
Yarick, Inez Esther.....Kipton

Living in their Own Homes

Andrews, Mayme.....Oberlin
Andrews, George Whitfield.....Oberlin
Bassett, Cora E.....Oberlin
Bemis, Alvin Simeon.....Elyria
Burgner, Katherine.....Oberlin
Burgner, Rebecca.....Oberlin

Byrnes, Phylis Ellen.....Oberlin
Case, Vivian Erminda.....Oberlin
Chandler, Mary Elizabeth.....Oberlin
Crumb, Florence Amelia.....Oberlin
Cuyler, Linda Case.....Oberlin
DeGroff, Elsie Marguerite.....Oberlin
DeGroff, Eleanor Colburn.....Oberlin
Forman, Irma Alene.....Oberlin
Fox, Zola Margaret.....Oberlin
Gibson, Daisy Marie.....Oberlin
Hall, Lois Josephine.....Oberlin
Hall, Lucy Vanetta.....Oberlin
Heavener, Earl Brown.....Oberlin
Howison, Herbert Milford.....Oberlin
Jacobs, Gabriel V.....Oberlin
Jarrell, Clara Steele.....Oberlin
Kimball, Daphne .....Oberlin
Kimball, Richard .....Oberlin
Kimpton, Jessie Paige.....Oberlin
Kinnear, Eunice Agnes.....Oberlin
Landis, Verna Anna.....Oberlin
Lenz, Carl Oscar.....Oberlin
Marsh, Lottie Bethelna .....Oberlin
Martin, Elizabeth .....Oberlin
Martindale, Eunice Janet.....Oberlin
Martindale, Orril Allen.....Oberlin
Mattison, Margretha Grace.....Oberlin
Metcalf, Alice Ethel.....Oberlin
Reins, Rosalie .....Oberlin
Rice, Helen Mary Schuler.....Oberlin
Schauffler, Margaret Reynolds.....Oberlin
Seeman, Herman Eastman.....Oberlin
Steele, Marian Grace.....Oberlin
Waite, Leo Emmanuel.....Oberlin
Waite, Mrs. Mary Elizabeth.....Oberlin
Watson, Helen .....Oberlin
Welch, Gertrude .....Elyria
Williams, Dorothy Jeane.....Oberlin
Williams, Gertrude.....Oberlin
Yocom, Mary .....Oberlin

Residence Summary

Alabama	2
Arizona	2
California	3
Colorado	9
Connecticut	5
Delaware	1
Florida	1
Georgia	2
Hawaii	1
Idaho	1
Illinois	44
Indiana	23
Iowa	29
Kansas	4
Kentucky	4
Maine	4
Maryland	2
Massachusetts	4
Michigan	33
Minnesota	19
Mississippi	1
Missouri	14
Montana	2
Nebraska	11
New Hampshire	1
New Jersey	3
New Mexico	1
New York	39
North Carolina	1
North Dakota	4
Ohio	289
Oklahoma	4
Oregon	1
Pennsylvania	29
South Dakota	8
Tennessee	1
Texas	3
Vermont	5
Virginia	2
Washington	7
West Virginia	5
Wisconsin	17
Washington, D. C.	1
Asia Minor	1
China	2
Japan	2
Turkey	3
Micronesia	9
Total	651

The Year Book

OBERLIN CONSERVATORY

List of Artist Recitals

PIANO RECITAL

By Mr. Harold Bauer
November 7, 1911

Kreisleriana Op. 16 (dedicated to Chopin)	*Schumann*
Sonata in B Minor (dedicated to Schumann)	*Liszt*
Ballade in F Major Op. 38 (dedicated to Schumann)	*Chopin*
Fantasia Op. 17 (dedicated to Liszt)	*Schumann*
Transcription of three Polish songs by Chopin	*Liszt*
Mephisto Waltz	*Liszt*

VIOLIN RECITAL

By Miss Kathleen Parlow
Tuesday, November 14, 1911

1. Concerto in A minor — *Alexander Glazounow*
2. Suite, Op. 10 — *Christian Sinding*
   1. Presto
   2. Adagio
   3. Tempo giusto
3. (a) Caprice Viennois — *Kreisler*
   (b and c) Two Hungarian Dances — *Brahms-Joachim*

CONCERT

By the Imperial Russian Court Balalaika Orchestra
M. W. W. Andreeff, *Founder and Conductor,*
and Operatic Quartet
(From the Imperial Opera Houses of St. Petersburg and Moscow)

Lieuedow Orlova, Soprano
Nikolai Vasiliev, Tenor
Olga Scriabina, Contralto
Joseph Tomashevitch, Basso
I. Pogorelcff, Solo Balalaikist
M. A. von Tuerner, at the Piano
Saturday, November 25, 1911

PART ONE

1. Introduction to a Russian Suite — *N. P. Fomin*
2. "As a Juicy Berry's Floating on a Sweet Sea,"
   (A wedding song sung by the bridesmaids)
3. "The young Princess walked about,
   She dangled a golden key."
   (A wedding song sung when the bride is led off to the wedding feast)
   Harmonized and arranged for instrumental orchestra by N. P. Fomin
4. Rudolf's Aria from "La Boheme," — *Puccini*
5. "Danse d'Auvergne," — *N. P. Fomin*
   (A dance done in wooden shoes)
6. Valse, "Souvenir de Vienne" — *W. W. Andreeff*
   Orchestra
7. "In the Field the Flower Blooms and Fades."
   (Russian National Song.)
8. "Beyond the River Grows the Intoxicating Hop;
   There Lives My Darling."
   Harmonized and arranged for instrumental orchestra by N. P. Fomin

9. Balalaika Solo
   (a) Polka Mazurka
   (b) Valse, "Caprice" *W. W. Andreeff*
   M. I. Pogoreloff

PART TWO

10. "In Church," *P. Tchaikovsky*
11. Serenade *Brigot*
12. (a) Trio from "My Life for the Czar" *M. Glinka*
   Mlle. Lieubow Orlova
   M. Nikolai Vasiliev
   M. Joseph Tomashevitch
   (b) Duet, "Dawn", *P. Tchaikovsky*
   Mlle. L. Orlova and Mlle. Scriabina
   (c) Duet, "Vahnkah-Tahnkah," *A. Dragomisksky*
   M. N. Vasiliev and M. J. Tomashevitch
   (d) Trio, "As the Golden Cloud Dreamt" *A. Dragomisksky*
   Mlle. O. Scriabina,
   M. N. Vasiliev
   M. J. Tomashevitch
13. Song of the "Volga Boatmen," (Folk Lore)
14. Polonaise *W. W. Andreeff*
   Orchestra

OBERLIN MUSICAL UNION

Miss Augusta Cottlow, Pianist
Oberlin Conservatory Orchestra
Dr. George W. Andrews, Conductor

Tuesday, March 12, 1912

I. Hodie Christus Natus Est—a cappella *Palestrina*
   Adoramus Te—a cappella *Palestrina*
   My Soul Would Drink Those Echoes—a cappella *Mackenzie*
   Serenade—a capella with Cello Obligato *Arensky*
   Sunrise—a cappella *Tanejef*
II. Concerto in A Major—for piano and Orchestra *Liszt*
III. Spring Enchantment—a cappella *Bantock*
   In the Silent West—a cappella *Bantock*
   For One Who Fell in Battle *Loeffler*
VI. Choral Fantasie—for Piano, Chorus and Orchestra *Beethoven*

PIANO RECITAL

By Mr. Josef Lhevinne
Tuesday, February 13, 1912

Sonata, Op. 101 *Beethoven*
   Allegretto ma non troppo
   Vivace alla Marcia
   Adagio, ma non troppo, con affetto
   Allegro
Pastorale Variée *Mozart*
Presto, E major *Mendelssohn*
Carnaval *Schumann*
Etude, B minor, Op. 25
Impromptu, F sharp major
Polonaise, F sharp minor *Chopin*
Fantasie "Robert le Diable" *Liszt*

CONCERT

By the New York Symphony Orchestra

MR. WALTER DAMROSCH, Conductor

Friday, February 16, 1912

Symphony No. 5 — *Tchaikovsky*

Andante—Allegro con Anima

Andante cantabile—Valse

Andante—Allegro

Two Flute Solos — *Monsieur Barrère*

Andante from the "Italian" Symphony — *Mendelssohn*

Ballroom Scenes from "Eugene Onegin" — *Tchaikovsky*

CONCERT

By the Zoellner String Quartet

ANTOINETTE ZOELLNER, Violin

AMANDUS ZOELLNER, Violin

JOSEPH ZOELLNER, SR., Viola

JOSEPH ZOELLNER, JR., Violoncello

Tuesday, April 23, 1912

1. Quartet, Sonata à 4 — *Johann F. Fasch*

Lento, Allegro, Lento, Allegro

2. Serenade—Op. 92 (Two Violins and Piano) — *Sinding*

Allegro non troppo

Andante sostenuto

Allegretto

Adagio

Deciso ma non troppo Allegro

ANTOINETTE ZOELLNER, Violin

M. AMANDUS ZOELLNER, Violin

M. JOSEPH ZOELLNER, JR., Piano

3. Quartet—Op. 11, D major — *Tchaikovsky*

Moderato e semplice

Andante cantabile

Scherzo—Allegro non tanto

Finale—Allegro giusto

CONCERT

By the New York Symphony Orchestra

MR. WALTER DAMROSCH, Conductor

MR. ARTHUR SHATTUCK, Pianist

Monday, May 13, 1912

With Pomp and Circumstance — *Elgar*

Symphony No. 5, in C minor — *Beethoven*

Allegro con brio

Andante con moto

Allegro—Finale

Concerto in B flat minor — *Tchaikovsky*

For Piano and Orchestra

Andante non troppo

Andantino semplice

Allegro con Fuoco

Roses from the South — *Strauss*

CONCERT

By the Oberlin Musical Union

(Organized 1860)

May 13, 1912

The Beatitudes — *By César Franck*

The New York Symphony Orchestra

GEORGE WHITFIELD ANDREWS, Conductor

Soloists

Gertrude Rennyson	*Soprano*
Margaret Jones-Adams	*Mezzo-Soprano*
Corinne Welsh	*Contralto*
Paul Althouse	*Tenor*
Herbert Harroun	*Tenor*
Reinald Werrenrath	*Baritone*
Arthur Middleton	*Bass*
Charles Adams	*Bass*
William T. Upton	*Organist*

List of Faculty Recitals

Wednesday, September 27, 1911

Guilmant—Sonata for Organ, No. 1 Pastorale and Finale
Mr. Stiven

Brahms—Sonata, Op. 5, first movement Mr. Stanley

Higgins—My lovely Celia

Massenet—Recit. and Aria from "Le Jongleur de Notre Dame" (The Legend of the Sage)

Rachmaninoff—Fruehlingslueften Mr. Horner

Boëllmann—Sonata for Piano and 'Cello
first and second movements
Mr. Breckenridge and Mr. Goerner

CONCERT

Given before the Women's Home and Foreign Missionary Societies of Ohio

By Members of the Faculty and Conservatory Orchestra

Tuesday, October 10, 1911

Guilmant—First Symphony for Organ and Orchestra
Introduction, Allegro
Mr. Frederic Stiven and Orchestra

Mary Turner Salter—The Pine Tree

Harriet Ware—Boat Song

Richard Strauss—Zueignung Mr. Herbert Harroun

St. Saëns—Prelude from "The Deluge"
Conservatory Orchestra

Violin Solo, Mr. Franz Kohler

Goltermann—Concerto in A Minor for 'Cello and Piano
Mr. Friedrich Goerner, 'Cello
Mr. William Breckenridge, Piano

St. Saëns—Concerto in G minor for Piano and Orchestra, first movement
Mrs. Maud T. Doolittle and Orchestra

ORGAN RECITAL

By Mr. Frederic B. Stiven

Assisted by the Conservatory Orchestra

Monday, October 23, 1911

Choral in A minor.....*Franck* (1822-1891)

Three Old French Rondeaus

(a) Le Coucou *F. Daquin* (1694-1772)

(b) Soeur Monique *F. Couperin* (1668-1733)

(c) Chanson de Guillot Martin C. *Marot* (1495-1544)

Prelude and Allegro, from Sonata in F minor
Martini (1706-1784)

First Symphony for Organ and Orchestra
Guilmant (1837-1911)

Introduction and Allegro
Pastorale
Finale

CONCERT

Given by Members of the Faculty
November 10, 1911

I. String Quartet in F, Op. 18. (first movement) *Beethoven*
Mr. Bemis Mr. Harvey Mr. Fry Mr. Goerner

II. Soli for 'Cello. Devotion *Popper*
Arlequin
Mr. Goerner

III. Ave verum corpus *Mozart*
Minuet *Boccherini*
String Quartet

IV. Sonata for Piano and 'Cello *Boëllmann*
Mr. Breckenridge Mr. Goerner

CONCERT

Given before the Faculty and Students of Oberlin College
By the Conservatory Orchestra
Mrs. Florence J. Clancy and Mrs. Maud T. Doolittle
Wednesday, February 7, 1912

Overture to "Merry Wives of Windsor" *Nicolai*
Coronation March *Svendsen*
Aria from "Louise" *Charpentier*
Mrs. Clancy

Concerto in G Minor for Piano and Orchestra,
Scherzo, Finale *St. Saëns*
Mrs. Doolittle and Orchestra

ORGAN RECITAL

By Mr. Frederic B. Stiven
Monday, April 8, 1912

Prelude and Fugue in G Major (Bk. II, No. 2) *J. S. Bach*
Suite in E Major *Emile Bernard*
I. Andantino
II. Scherzo-Caprice
III. Introduction and Fugue

Fantasia in G Minor *George W. Andrews*
(Dedicated to Frederic B. Stiven)

Intermezzo *Joseph Bonnet*
Benediction *Sigfrid Karg-Elert*
Final Alla Schumann *Alex. Guilmant*

SOIREE MUSICALE

In Honor of the Class of 1912, O. C. M.
Saturday, April 27, 1912

Mrs. Charlotte Demuth Williams, Violinist
Mr. W. K. Breckenridge, Pianist

Scottish Fantasie for Violin *Bruch*
First Movement

Suite for Violin and Piano *York Bowen*
Allegro, Barcarolle, Humoresque

Two Waltzes *Heger*

Suite for Violin and Piano *Goldmark*
Andante, Allegro

List of Senior Recitals

PIANO RECITAL

By Miss Perlina Eddy Allen

of the Class of 1911

Assisted by Professor Goerner *and* Mr. Bemis

Saturday, March 23, 1912

Fantasia, C minor	*Mozart*
Blumenstueck	*Schumann*
Suite, Op. 10	*MacDowell*
Andantino, Allegretto	
Preludes Op. 28, Nos. 17 and 18	
Nocturne Op. 55, No. 1	
Scherzo B flat minor	*Chopin*
"Dumky" Trio	*Dvorak*

PIANO RECITAL

By Miss Anita Cash

Assisted by the Conservatory Orchestra

Wednesday, June 5, 1912

Ballade, Op. 24	*Grieg*
Nocturne in A flat	
Impromptu in F minor	*Fauré*
My Joys	*Chopin-Liszt*
Etude in A major	*Poldini*
Les Djinns (With Conservatory Orchestra)	*Franck*

VOCAL RECITAL

By Mr. John Leonard Conrad

Professor W. K. Breckenridge *at the Piano*

Tuesday, June 4, 1912

Il mio tesoro intanto, "Don Giovanni"	*Mozart*
Im Abendroth	
Alinde	*Schubert*
Mondnacht	
Der Hidalgo	*Schumann*
Der Gaertner	
Verborgenheit	
Er ist's	*Hugo Wolff*
Kling leise, mein Lied	*Liszt*
Das macht, es hat die Nachtigall	*Sjoegren*
Wiegenlied	*R. Strauss*
Souvenances	*Saint Saëns*
Le Manoir de Rosemonde	*Duparc*
Je demande à l'oiseau qui passe	*Bedford*
The Dawn of Spring	*Tchaikovsky*
My Jean	
Thy Beaming Eyes	*MacDowell*
O Vision Entrancing, "Esmeralda"	*Goring Thomas*

VOCAL RECITAL

By Miss Dora Jean Demuth

Miss Anita Cash, *accompanist*

Monday, March 4, 1912

Aria: Il mio ben quando verra	*Paisiello*
Jeunes fillettes	*Weckerlin*
Nuages	*Laparra*
La nymphe de la Source	*Busser*
Nymphes et Sylvains	*Bemberg*

Staendchen
Meerfahrt
Dort in den Weiden — *Brahms*
Mi chiamano Mimi—from "La Boheme" — *Puccini*
Ariette
Wilt thou be my dearie — *Mrs. H. H. A. Beach*
At the spring — *Goldmark*

PIANO RECITAL

By Miss Dora Jean Demuth
Assisted by Mrs. Charlotte Demuth-Williams
and The Conservatory Orchestra
Tuesday, April 30, 1912

Sonata for Piano and Violin — *Geo. Schumann*
Allegro Agitato
Scherzo
Sonata Op. 109 — *Beethoven*
Vivace, ma non troppo
Prestissimo
Chanson Napolitaine — *Saint Saëns*
Berceuse — *Liadow*
Valse Oubliée — *Liszt*
Concerto in F Minor — *Chopin*
Maestoso

ORGAN RECITAL

By Miss Ethel May Geer
Friday, March 8, 1912

Pastorale Sonata in G Major — *Rheinberger*
I. Pastorale
II. Intermezzo
III. Fugue
Nocturne from Midsummer Night's Dream — *Mendelssohn*
Prelude and Fugue in B Minor — *Bach*
Noël Alsacien — *Guilmant*
Concert Rondo — *Hollins*
The Children's Hour
(Canon in the Octave)
In Solitude — *G. W. Andrews*
Carillon — *Faulkes*

PIANO RECITAL

By Miss Ethel May Geer
Assisted by Mr. Friedrich Goerner
Thursday, May 23, 1912

Suite, Op. 25 — *Klein*
Prelude, Theme with Variations
Pastorale — *Scarlatti-Tausig*
Consolations No. 1 and 2 — *Liszt*
Suite Op. 1 — *D'Albert*
Allemande
Gavotte and Musette
Du bist die Ruh' — *Schubert-Liszt*
Hark! Hark! The Lark
Sonata for Piano and 'Cello — *Mendelssohn*
Andante
Allegro vivace

VIOLIN RECITAL

By Mr. Harold Ryder Harvey
Assisted by The Conservatory Orchestra
and Miss Clarice Paul, *accompanist*
Tuesday, May 7, 1912

Sonata in A — *Haendel*
Andante
Allegro
Adagio
Allegretto

Meditation from "Thais" — *Massenet*
Danse de Colinette — *Gretry-Franko*
Wah-Wah-Taysee (Little Firefly) — *Chas. Cadman*
Le Cygne — *Saint Saëns*
Hungarian Dance No. 2 — *Brahms-Joachim*
Concerto in E Minor — *Mendelssohn*
Andante
Allegro

PIANO RECITAL

By Miss Margaret Jamieson
Assisted by The Conservatory Orchestra
Wednesday, April 24, 1912

The Goldfish — *Debussy*
St. Francis' Sermon to the Birds
St. Francis Walking on the Waves — *Liszt*
Concerto, Op. 23 — *Tchaikovsky*
Andante non troppo e molto maestoso
Andante semplice
Allegro con fuoco

ORGAN RECITAL

By Miss Margaret Jamieson
Thursday, May 30, 1912

Sonata No. 6 — *Guilmant*
Allegro con fuoco
Meditation
Fugue et Adagio

Pastorale — *Tournemire*
Cantabile from Sixth Symphony — *Widor*
Dragonflies — *Shelley*
Toccata and Fugue in D minor — *Bach*

COMPOSITION RECITAL

By Miss Margaret Jamieson
Saturday, June 8, 1912

Andante for Organ — *Margaret L. Jamieson*
Mr. Andrews

Intermezzo for Pianoforte — *Margaret L. Jamieson*
Miss Jamieson

Suite for Violin and Pianoforte — *Margaret L. Jamieson*
First Movement
Mr. Kohler and Miss Jamieson

ORGAN RECITAL

By Miss Elizabeth I. Leland
Monday, June 10, 1912

Toccata in F major — *Bach*
Melodia in B flat — *Reger*
Sonata No. 3, in A major — *Mendelssohn*

Good Friday Music, from "Parsifal" — *Wagner*
(Organ Arrangement by Lemare)
Finale in B flat — *Franck*

ORGAN RECITAL
By Victor Vaughn Lytle
Saturday, April 20, 1912

Fantasia in E — *Wolstenholme*
Choral Prelude in E Flat Major — *Bach*
(Schmücke dich, O liebe Seele)
Choral in E Major — *Franck*
Largo from "New World" Symphony — *Dvorak*
"Magic Fire" from "Die Walküre" — *Wagner-Lemare*
Torchlight March — *Guilmant*

ORGAN RECITAL
By Miss Erma Alice Taylor
Thursday, March 21, 1912

Prelude and Fugue in G Major No. 2 — *Bach*
Soutenir, Op. 58 — *Lemare*
Sonata No. 10 — *Rheinberger*
Prelude
Fugue
Theme and Variations
Second Symphony — *Widor*
Adagio
Finale

PIANO RECITAL
By Miss Erma Alice Taylor
Assisted by The Conservatory Orchestra
Thursday, May 16, 1912

Prelude and Toccata — *Lachner*
Intermezzo, Op. 117, No. 1 — *Brahms*
The Far Country — *Sjoegren*
Polonaise, Op. 71, No. 1 — *Chopin*
Tarantella — *Liszt*
Concerto in D Minor, first movement — *MacDowell*

ORGAN RECITAL
By Mr. Roy Wilfred Tibbs
Saturday, May 4, 1912

Prelude and Fugue in A Minor — *Bach*
Nuptial March — *Guilmant*
Siegfried Idyll — *Wagner-Lemare*
Sonata No. 11, Op. 148 — *Rheinberger*
a. Agitato
b. Cantilene
c. Intermezzo
d. Fugue

PIANO RECITAL
By Mr. Roy Wilfred Tibbs
Assisted by The Conservatory Orchestra
Thursday, June 6, 1912

Toccata and Fugue in D minor — *Bach-Tausig*
Berceuse — *Liapounow*

Etude Op. 31, No. 1 — *Glazounow*
St. Francis' Sermon to the Birds — *Liszt*
LaCampanella — *Paganini-Liszt*
Concerto in E flat major — *Liszt*

ORGAN RECITAL
By Miss Edith M. Usry
Tuesday, March 26, 1912

Chromatic Fantasia — *Thiele*
Liebestod — *Wagner-Gibson*
Sonata No. 5 — *Guilmant*
I. Allegro Appassionato
II. Adagio
III. Scherzo
IV. Recitativo
V. Choral and Fugue
Romance — *Andrews*
Pièce Héroique — *Franck*

PIANO RECITAL
By Miss Edith Usry
Assisted by The Conservatory Orchestra
Tuesday, June 11, 1912

Prelude and Fugue in A minor — *Bach*
Elegie
Tambourin — *Rameau-Godowski*
Etudes, Op. 10, No. 4; Op. 25, No. 8; Op. 25, No. 11
Barcarolle Op. 60 — *Chopin*
Concerto Op 32 — *Scharwenka*
Allegro Patetico
Allegro assai

PIANO RECITAL
By Miss Grace Katherine Waite
Assisted by The Conservatory Orchestra
Tuesday, May 14, 1912

Suite, Op. 1 — *D'Albert*
Allemande
Sarabande
Gavotte and Musette
Ballade, Op. 24 — *Grieg*
Rayons et Reflets
Chant d'Amour — *Stojowski*
Ballade — *Debussy*
Valse Caprice, Op. 30 — *Fauré*
Ricordanza — *Liszt*
Mephisto Waltz — *Liszt-Busoni*
Concerto in F minor — *Chopin*
Larghetto
Allegro vivace

PIANO RECITAL
By Miss Margaret Holmes Whipple
Assisted by Miss Mildred Brown
and The Conservatory Orchestra
Monday, April 15, 1912

Variations for two pianos — *Beethoven-Saint Saëns*
Impromptu in G — *Schubert-Liszt*
Etude Op. 25 No. 3 — *Chopin*
Träumerei — *Strauss*
Gavotte Moderne — *Hambourg*

Concerto in D Minor — *MacDowell*
Larghetto calmato
Presto giocoso

PIANO RECITAL
By Miss Marjorie E. White
Assisted by The Conservatory String Quartet
Monday, February 26, 1912

Sonata Pastorale Op. 28 — *Beethoven*
Allegro, Andante
Scherzo, Rondo
Sonetto del Petrarca — *Liszt*
Melusine — *Fischhof*
Deux Arabesques — *Debussy*
Xenia — *Sgambati*
Toccata — *Leschetizky*
Quintet. Op. 44 — *Schumann*
Allegro brillante

ORGAN RECITAL
By Miss Marjorie E. White
Monday, June 3, 1912

Fugue in E minor — *Handel-Guilmant*
The Curfew — *Horsman*
Caprice — *Guilmant*
Sonata No. 6 — *Merkel*
Grave, Moderato
Adagio
Introduction and Fugue

List of Students' Recitals

Wednesday, October 4, 1911

Beethoven—Sonata, Op. 109. Vivace — Miss Demuth
Schubert—Ave Maria — Miss Onthank
Van Goens—Scherzo (For Violin) — Miss Isham
Chopin—Etude in F major — Miss Page
Debussy—Romance
Mandoline — Miss Goodrich
Pachulski—Etude in Double Notes — Mr. Fay
Brahms—Andante and Scherzo, Sonata in F minor, Op. 5
Professor Stanley

STUDENTS' RECITAL
Wednesday, October 11, 1911

Henselt—Cradle Song
Mattheson-MacDowell—Jig — Miss L. D. Smith
Simonetti—Mazurka (Violin) — Mr. Aiqouni
Chopin—Nocturne in E major — Mr. Lytle
MacDowell—Three Songs
Sweet blue-eyed Maid
See Sweet Maiden
Thy beaming eyes — Mr. Conrad
Chopin—Scherzo in B minor — Miss Cash

STUDENTS' RECITAL
Wednesday, October 18, 1911

Sauer—Octave etude — Miss Ackley
Jeno Hubay—Mazurka — Mr. Parmelee
Brahms—May night

Eulenberg—Folk Song — Miss Perlina Allen
Massenet—Meditation from "Thais" (For Violin) — Mr. Harvey
Moszkowski—Spring — Miss Bard

Solos for Violin

Tomaso Vitali—Ciaccona (With Organ Accompaniment)
S. Coleridge Taylor—Deep River
Tor Aulin—Cradle Song
S. Coleridge Taylor—Ballade in C minor — Mr. Clarence Cameron White

STUDENTS' RECITAL

Wednesday, October 25, 1911

Beethoven—String Quartet in F, first movement — Messrs. Bemis, Fry, Harvey and Goerner
Beethoven—Sonata, Op. 31 No. 2, first movement — Miss Jackson
Hubay—Czardas Scenes, No. 5 (For Violin) — Miss Lucile Brown
Granville Bantock—Winter Song
Brahms—In May — Miss Katherine Burtt
Schumann—Romance in F sharp major — Mr. Harvey
Reynaldo Hahn—O Salutaris (with Organ accompaniment) — Miss Demuth
Schubert-Liszt—Du bist die Ruh' — Miss Geer
Templeton Strong—How fair the night
Old English—The slighted Swain — Miss Dingfelder
Brahms—Trio in B, first movement — Miss Usry, Mr. Bemis and Mr. Goerner

STUDENTS' RECITAL

Wednesday, November 1, 1911

Gade—Novellette, Op. 29
Andantino con moto — Miss Sebring, Miss Endly and Mr. Goerner
MacDowell—Three Woodland Sketches
From an Indian Lodge
To a Water Lily
Autumn — Miss Coles
Schumann—Novellette in E — Miss Wood
MacDowell—Etude in F sharp major — Miss Boyd
Wilhelm Berger—Sternennacht — Mr. Andrus
J. Joachim—Hebrew Melodies (For Viola) — Mr. Fridkowsky
Liszt—Liebestraum — Mr. Fay
Chopin—Etude Op. 10, No. 10. — Miss Page
Beethoven—Trio Serenade Op. 8
Adagio-Allegro molto, Minuetto — Miss Clisby, Mr. Bemis and Mr. Goerner
Liszt—St. Francis' Sermon to the Birds — Miss Jamieson
Eduard Schuett—Suite for Piano and Violin
Allegro risoluto
Canzonetta con variazioni — Miss Jean Demuth and Miss Florence Woolley

STUDENTS' RECITAL

Wednesday, November 8, 1911

Mozart—Ave verum corpus
Haydn—G Major Quartet, No. 7
Minuetto — Miss Beckett, Miss Brown, Miss Isham and Mr. Goerner

Raff—Laendler — Miss Anderson
Franz Ries—Adagio (For Violin) — Miss Bugbey
Tchaikovsky—Wer nur die Sehnsucht kennt — Miss Payne
MacDowell—Three Poems, Op. 32
Moonshine
Winter
The Brook — Miss Clisby
Mary T. Salter—The Pine Tree
Come to the Garden, Love — Miss Smith
Schumann—The Almond Tree
Auftraege — Miss Currier
Sinding—Song and Impromptu — Miss Babcock
Schubert—Aus Heliopolis — Mr. Geiger
Mozart—String Quartet in C, No. 17, first movement
Messrs. Bemis, Harvey, Fry and Goerner

STUDENTS' RECITAL

Wednesday, November 15, 1911

Gade—Two Novellettes, Op. 29
Allegro scherzando
Larghetto con moto
Miss Sebring, Miss Endly and Mr. Goerner
Cadman—At Dawning — Mr. Kneeland
Bach—Gavotte in D minor — Miss Reins
Grieg—Nocturne — Miss Powell
Franz—Dedication
The Rose Complained — Miss Steele
César Franck—Marriage des Roses
Godard—Embarquez vous — Mr. Conrad
MacDowell—Improvisation and Polonaise — Miss Cochran
Tchaikovsky—Tell me why — Miss Lutz
Mendelssohn—Prelude in E minor
Debussy—"The Snow is dancing" — Miss Paul

STUDENTS' RECITAL

Wednesday, November 22, 1911

Beethoven—Trio Serenade
Marcia, Adagio
Miss Clisby, Mr. Bemis and Mr. Goerner
Schumann—Papillons — Miss Crossett
Mendelssohn—Concerto for violin, second movement
Miss Beckett
Debussy—Danse — Miss Mildred Brown
Klein—Prelude, Theme and Variations — Miss Geer
Schubert—Dass sie hier gewesen
Campbell-Tipton—Hymn to the Night — Miss Wilcox

STUDENTS' RECITAL

Wednesday, November 29, 1911

Mozart—Quintet for Clarinet and Strings
Allegro and Larghetto
Miss Kinnear, Miss Woolley,
Mr. Parmelee, Mr. Fridkowsky and Mr. Goerner
Margaret Jamieson—Intermezzo — Miss Jamieson
Mendelssohn—The Garland — Miss Harris
Leschetizky—Toccata — Miss Tourtellotte
Beethoven—Kreutzer Sonata, (For Piano and Violin)
Miss Crossett and Mr. Morrison

Strauss—Allerseelen — Mr. Gannett
Godard—Venitienne — Miss Schnoeblen
Secchi—Lungi dal cara — Miss Goodrich
Erlanger—Album Leaf
Stavenhagen—Gavotte-Caprice — Miss L. D. Smith
Chopin—Nocturne, C sharp minor — Mr. Hall
Handel—Sonata for Violin — Mr. Harvey

STUDENTS' RECITAL

Wednesday, December 6, 1911

Haydn—String Quartet in G
Adagio and Presto
Miss Beckett, Miss Brown, Miss Isham and Mr. Goerner
Hugo Wolff—Verborgenheit — Miss Gredler
Handel—Sonata for Violin — Mr. Harvey
Mendelssohn—Prelude in E minor — Miss Hamilton
Sjoegren—Erotik
Rachmaninoff—Prelude in G minor — Mr. Wing
Schumann—Herbstlied (Duet) — Mrs. Hall and Miss Jenner
Chopin-Liszt—Maiden's Wish — Miss Rice
Moszkowski—Blumenstueck — Miss Bard
Schumann—Papillons — Miss Bliven
Chopin—Nocturne in C sharp minor — Mr. Hall

STUDENTS' RECITAL

Wednesday, December 13, 1911

Mendelssohn—First Movement of the D minor Trio
Miss Demuth, Mr. Harvey and Mr. Goerner
Bach—Prelude and Fugue, C sharp major — Miss Martsolf
Godard—Garlands — Miss Shoener
Nemerowski—Meditation (For Violin) — Miss Reins
Luzzi—Lucia — Miss Jenner
Schumann—Four numbers from Carnaval, Op. 9
Miss Dunham
Richard Strauss—Freundliche Vision — Mr. Andrus
Napravnik—Nocturne — Miss Merritt
Schuett—Scherzino — Miss Denison
Gluck—O del mio dolce ardor — Miss Dingfelder
Mendelssohn—Third Movement of Concerto for Violin
Miss Beckett
Brahms—Meerfahrt
Staendchen — Miss Demuth
MacDowell—Driadentanz
Vogrich—Staccato Caprice — Mr. Fay

VOCAL RECITAL

By Mr. John L. Conrad

Thursday, December 14, 1911

Beethoven—Ich denke dein
Mendelssohn—Auf Fluegeln des Gesanges
Schumann—Mondnacht
Liszt—Kling leise, mein Lied
César Franck—Le Marriage des Roses
Godard—Embarquez-vous
MacDowell—Six Love Songs
MacDowell—My Jean
Franz—My Love is Like a Red, Red Rose

STUDENTS' RECITAL

Wednesday, January 17, 1912

Gade—Trio in F. Allegro animato, Allegro molto vivace
Miss Babcock, Miss Beckett and Mr. Goerner
Schubert—Der Lindenbaum — Mr. Habegger
Godard—Valse, Op. 110 — Miss Sebring
Raff—Eclogue — Miss Ormsby
Rameau-MacDowell—Sarabande — Miss Liggett
Schuett—Ich schlage dich
Lieber Hirte — Miss Allen
Chopin—Impromptu in F sharp — Mr. Lytle
Jensen—Barcarolle
Brahms—Die Mainacht — Miss Dingfelder
Debussy—Ballade — Miss Grace Waite
R. Strauss—First movement of Sonata for 'Cello and Piano
Miss Jamieson and Mr. Goerner

STUDENTS' RECITAL

Tuesday, January 30, 1912

Schumann—Quintet for Piano and Strings
First Movement
Miss White, Mr. Bemis,
Mr. Harvey, Mr. Parmelee and Mr. Goerner
Lefebvre-Guilmant—Meditation (For Organ)
Mr. Sherwood
Bach—Prelude and Fuge in G Major — Miss Babcock
Gounod—O Divine Redeemer — Miss Harris
Beethoven—Sonata Op. 78 — Miss Martsolf
Vieuxtemps—Fantasia Caprice (For Violin)
Miss Yanula Canalos
Schubert—Der Lindenbaum — Mr. Habegger
Mendelssohn—Prelude in E Minor — Miss Hellekson
Borodine—Dissonance
Massenet—The Birdlings — Miss Burtt
Rheinberger—Ballade in G Minor — Mrs. Hall
R. Strauss—Sonata for 'Cello and Piano,
second and third movements
Miss Jamieson and Mr. Goerner

STUDENTS' RECITAL

Wednesday, February 7, 1912

Haydn—Quartet No. 8, in D, first movement
Miss Beckett, Miss Brown, Miss Isham and Mr. Goerner
Schuett—Reverie — Miss Grant
Svendsen—Romance — Miss Martin
Beethoven—Op. 28, Scherzo and Finale — Miss Lum
Boisdeffre—Suite Romantique, two movements — Miss Isham
Schumann—Nachtstueck in F
Schubert—Minuet in B Minor — Miss Jackson
Reinhold—Impromptu in C sharp Minor — Miss Bushnell
Massenet—Prelude (for Clarinet)
Schumann—Romance — Miss Kinnear
Leroux—Le Nil — Miss Lutz
Chopin—Nocturne in C sharp Minor — Miss Coles
Liszt—Waldesrauschen — Miss Ackley

STUDENTS' RECITAL

Wednesday, February 14, 1912

Bach—Toccata and Fugue in D Minor — Miss Jamieson
Mendelssohn—First Movement from Trio in C Minor
Miss Wood, Miss Woolley and Mr. Goerner

Coleridge Taylor—Aria from "Hiawatha," Mr. Chamberlain
MacDowell—Water Lily
Mendelssohn—Scherzo in E Minor Mr. Garden
Harriet Ware—The Call of Rahda Miss Kenestrick
Moszkowski—Gondoliera Miss Denison
Ries—First Movement of Suite in G Major for Violin
Miss Woolley
Juon—Nymphs at the Spring Miss Williams
Mozart—Fantasie in C Minor Miss Paul
Chopin—Polonaise in B Flat Major Miss Reichard
Mendelssohn—First Movement of Sonata No. 4 (For Organ)
Mr. Alfred Meyer

VIOLIN CLASS RECITAL

Friday, February 16, 1912

Corelli—Sonata Op. 5, No. 7 Miss Martindale
Rode—Concerto in A minor, first movement Mr. Aiqouni
Wieniawski—Obertau Mazurka Miss Bugbey
Vieuxtemps—Ballade and Polonaise Mr. Fry
Mendelssohn—Concerto, first movement Mr. Harvey
Bohm—Canzona Miss Grafton
Bohm—Saraband Miss Babcock
Svendsen—Romance, Op. 26 Miss Foster
Grieg—Sonata, second and third movements Miss Brown

STUDENTS' RECITAL

Wednesday, February 21, 1912

Rheinberger—Variations from Sonata No. 10 (For Organ)
Miss Taylor
Gade—Trio in F, first movement
Miss Clisby, Mr. Morrison and Mr. Goerner
Arensky—Etude in F major Miss Shoener
Grieg—Sonata for Piano and Violin in G Minor,
first movement Miss Wilcox and Mr. Parmelee
Raff—Fairy Tale Miss Strange
Elgar—In Haven Miss Jenner
Henselt—Two Etudes Miss Crossett
Fauré—The Rose of Ispahan Miss Gatfield
Liszt—Ricordanza Miss Grace Waite
Mendelssohn—Trio in D Minor, second and third movements
Miss Jamieson, Mr. Bemis and Mr. Goerner

STUDENTS' RECITAL

Wednesday, February 28, 1912

Haydn—Quartet in D, No. 8
Misses Beckett, Brown and Isham and Mr. Goerner
Cyril Scott—Danse triste, No. 3 Miss Rollefson
Chopin—Mazurka in F sharp Minor, Op. 59 Miss Cochran
Bonis—Trio (Oriental Suite)
Prelude, Danse d'Almies
Miss Ackley, Miss Beckett and Mr. Goerner
Chopin—Etude, Op. 10, No. 3 Miss Jackson
Mary T. Salter—Gethsemane Mr. Kneeland
Ries—Suite in G for Violin, first movement Miss Woolley
A. Thomas—Duet from "Mignon,"
Miss Currier and Mr. Beach
Liszt—Sonetto del Petrarca, No. 123 Mr. Hall
Grieg—Sonata in C Minor, last movement
Misses Mildred and Lucile Brown

Thiele—Chromatic Fantasia (For Organ) Miss Usry

STUDENTS' RECITAL

Tuesday, March 5, 1912

Rheinberger—Sonata in F Minor, first movement
Miss Amy Rice

Bach—Prelude and Fugue in D Minor, No. 6
Miss Mildred Brown

Franz—Gute Nacht
Stille Sicherheit Miss MacKnight

Hammond—Love's Springtide

Mack—The Nightingale Miss Payne

Rode—Concerto for Violin in A Minor, first movement
Mr. Aiqouni

Gounod—O Divine Redeemer Miss Jenner
Violin Obligato—Mr. Harvey

Chopin—Berceuse Miss Clisby

Cherubini—O Salutaris Miss Goodrich and String Quartet

Godard—Chanson de Juin Miss Wilcox

Brahms—Trio in B Major
Scherzo, Adagio
Miss Usry, Mr. Bemis and Mr. Goerner

STUDENTS' RECITAL

Wednesday, March 13, 1912

Gade—Andantino and Finale from Trio in F
Miss Babcock, Miss Beckett and Mr. Goerner

Scott Gatty—By Bendemeer's Stream Mr. McDaniels

Schumann—Two Numbers from Carnaval, Op. 9
Mr. Harold Smith

Thomé—Andante Religioso Miss Godfrey

Duparc—Chanson Triste

Strauss—Morgen, (With Violin) Miss Currier

Liszt—Nightingale Miss Dodd

Sicbelius—Romance in D flat Miss Hamilton

Wieniawski—Andante from Concerto in D Minor Miss Bath

A. von Fielitz—From the Eliland Cycle
Roses
Secret Greetings
On the Shore of the Lake Mr. Haas

Parker—Concert Piece in B Major Miss Page

Barnby—The Rose and the Nightingale Miss Bailey

Chopin—Fantasie in F Minor Miss Paul

Grieg—Nocturne Miss Lawrence

VOCAL RECITAL

By Mr. John L. Conrad

Miss Jean Demuth, *at the piano*

Monday, March 18, 1912

1. Das Wandern
2. Wohin
3. Halt
4. Am Feierabend
5. Der Neugierige
6. Ungeduld
7. Morgen Gruss
8. Der Mueller's Blumen
9. Thraenen Regen
10. Mein

11. Pause
12. Mit dem Gruenen Lautenbande
13. Der Jaeger
14. Eifersucht und Stolz
15. Die liebe Farbe
16. Die boese Farbe
17. Trock'ne Blumen
18. Der Mueller und der Bach
19. Des Baches Wiegenlied

STUDENTS' RECITAL

Wednesday, March 20, 1912

Beethoven—Sonata for Piano and Violin in G Major
Allegro, Menuet
Miss Cochran and Miss Woolley

MacDowell—Golden Rod
Lassen—Whither — Miss Preston
MacDowell—Witches' Dance — Miss Rosalie Reins
Schubert—Who is Sylvia — Mr. Marcy
Jensen—Idyl, Op. 43, No. 2 — Miss Ewing
Liza Lehmann—Two Songs from "The Life of a Rose," — Miss Lewis
Schumann—Carnaval, Nos. 1-4, — Miss Page
Brahms—Sapphic Ode — Miss Heydenburk
Godard—En Route — Miss Jackson
Franz—Stars with little golden feet,
Bungert—Sängerin Nachtigall — Miss Katherine Burtt
Schytte—Concerto, first movement — Miss Rice
(Orchestral Parts on the Organ, Mr. Stiven)

STUDENTS' RECITAL

Wednesday, April 10, 1912

MacDowell—Prelude in E Minor — Miss Hellekson
D'Hardelot—J'avais mis mon coeur,
Mary T. Salter—Come to the garden — Miss Hamilton
Arthur Foote—Poem (Omar Khayyam,)
Schumann—Grillen — Mr. Gannett
La Forge—Retreat
Leoni—The Birth of Morn — Miss F. E. Russell
Schumann—Two Fantasies from Op. 12 — Miss Freeman
Schubert—Ich denke dein
Mrs. Beach—Ariette — Mr. Morrison
Massenet—Vision Fugitive, Aria from "Herodiade," — Mr. Harold Chamberlain
Chopin—Nocturne in E Major — Miss Bard
Schubert—Die böse Farbe
Trock'ne Blumen — Mr. John Conrad
St. Saëns—Aria from "Samson & Delilah" — Miss Gredler
Liszt—Sonetto del Petrarca, No. 104
Heinrich Gebhard—Gavotte — Miss Paul

STUDENTS' RECITAL

Wednesday, April 17, 1912

Haydn—String Quartet No. 8
Adagio Cantabile, Menuetto
Miss Beckett, Miss Brown, Miss Isham and Mr. Goerner
Beethoven—Sonata, Op. 2, No. 3, first movement, Miss Hughes
Schumann—Dichterlieder — Mr. French
Rubinstein—Barcarolle in A Minor — Mr. Palm

Hubay—Hejre Kati — Mr. Dan Parmelee
Reynaldo Hahn—Infidélité
Delibes—Bon jour, Suzon — Mr. Beach
Stojowski—Rays and Reflections — Miss Grace Waite
Vieuxtemps—Ballade et Polonaise — Mr. Fry

CLARINET RECITAL

By Miss Florence Kinnear

Assisted by Mrs. Charlotte Demuth Williams, Mr. Dan Parmelee, Mr. Fred Demuth and Mr. Friedrich Goerner

Monday, April 22, 1912

Mozart—Quintet for Clarinet and Strings
Allegro
Larghetto
Menuetto
Allegretto con Variazioni
Schumann—Romance
Paderewski—Melodie
St. Saëns—The Swan
Curth—Concertstück

STUDENTS' RECITAL

Wednesday, May 1, 1912

Mendelssohn—Trio in C Minor, first movement
Miss Lee, Mr. Bemis, Mr. Goerner
St. Saëns—The Bell — Miss Leila Smith
Wilson—Love's Greeting — Miss Pinkney
Tchaikovsky—Variations — Miss Rollefson
Randegger—Save me, O God — Miss Kenestrick
Nevin—Doris — Miss Harris
(Accompanied by Violin, 'Cello and Piano)
Schumann—Carnaval, Nos. 5-12 — Miss Page
Rachmaninoff—O thou billowy Harvest Field
Rubinstein—Just as a lark — Miss Katherine Burtt
Smetana—Trio in G Minor, second movement
Miss Jackson, Miss Beckett, Mr. Goerner
Gretry—Songe enchanteur, from "Anacréon"
H. von Kass—Winterlied — Mr. Geiger
Grieg—Norwegian Bridal Procession — Miss Denison
Henry H. Huss—My World
A. Rückauf—Love's Call — Miss Jenner
E. Schütt—Intermezzo and Humoresque from a Fantasie for Piano and 'Cello
Miss Waite and Mr. Goerner

STUDENTS' RECITAL

Wednesday, May 8, 1912

Mozart—Quartet in D Major, No. 13, first movement
Messrs. Bemis, Parmelee, Demuth and Goerner
F. Kiel—Trio in C sharp Minor, first movement
Miss Harris, Mr. Bemis and Mr. Goerner
Sidney Homer—Sing me a Song of a Lad that is gone — Mr. Anderson
Reinecke—Nocturne in B Major — Miss Currier
Chaminade—Pièce romantique and Serenade — Miss Kilbourn
Haydn—My Mother bids me bind my Hair — Miss Rosemond
Beethoven—Adagio from Sonata Op. 22 — Miss Liggett

Whelpley—Springtime of Love
Oh, for a breath of the Moorlands
Miss Vanatta
Elgar—Two Songs from "Sea Pictures" Miss Phelps
Schütt—Nos. 1 and 3 from the Carnaval Mignon
Miss Shoener
Schumann—Papillons Mr. Zechiel
Liszt—Lasst mich ruhen
Weingartner—Lied der Ghawaze Miss Demuth
Meyerbeer—Cavatina from "Robert le Diable"
(transposed for Frenchhorn)
Mr. Jameson

CLASS RECITAL

Friday, May 10, 1912

Kiel—Trio in C sharp minor, Allegro Miss Grace Harris
Rachmaninoff—Prelude in C sharp minor Miss M. I. Rich
Bach-Mason—Gavotte in D Miss Enid Sutton
MacDowell—A. D. 1620
Chopin—Waltz in G flat Miss Elken
Chopin—Prelude
Strauss—Traeumerei Miss Bruner
Godard—Barcarole Miss Delano
MacDowell—Polonaise Miss Corkins
Iljinsky—Berceuse
Sinding—Marche Grotesque Miss F. E. Russell
Beethoven—Adagio from Op. 10 Miss Fairchild
Whiting—Prelude in D flat
Juon—Naiads at the Spring Miss Ida Harrison
Schütt—Préambule au Bal Miss Grace Harris
MacDowell—Wilde Jagd Miss Willey

STUDENTS' RECITAL

Wednesday, May 15, 1912

Mendelssohn—Capriccio Brillante Op. 22 Mr. O. H. Myers
Van Nuys Vogel—Till I wake
Mary Turner Salter—Last Night I heard the Nightingale
Miss F. E. Russell
Glazounow—Etude, "Night," Mrs. Hall
Schütt—Scherzino
Chopin—Mazurka Op. 41, No. 1 Mr. Beattie
Mozart—Rec. and Aria from "Marriage of Figaro"
Miss Lewis
Chopin—Preludes Nos. 21 and 18 Miss Clisby
Wagner—Siegmund's Liebeslied Mr. Andrus
Schumann—Five numbers from Op. 15 Miss Bugbey
Dvorak—Hear my prayer Miss Jenner
Schubert-Liszt—Barcarolle Miss Ormsby
Granville Bantock—Two Songs from "Sappho"
Miss Grace Goodrich
St. Saëns—Aria from "Samson and Delilah," The Spring
with her dower Miss Dingfelder
Rachmaninoff—Trio in D Minor, first movement
Miss Jamieson, Mr. Bemis and Mr. Goerner

STUDENTS' RECITAL
Wednesday, May 22 1912

Parker—Prelude and Tempo di Minuetto from Suite for Trio
Misses Rollefson, Beckett and Mr. Goerner
Guilmant—Sonata No. 2, first movement — Mr. Garden
Whiting—Prelude in D Flat
Juon—Naiads at the Spring — Miss Harrison
Brassin—Nocturne — Mr. Doht
St. Saëns—O Salutaris — Miss Matthews
Liszt—Ricordanza — Miss Page
Schumann—Der Nussbaum
Hammond—Im wunderschoenen Monat Mai — Miss Dewey
Victor Herbert—Liebesscene (For Violin) — Miss Godfrey
Brahms—Minnelied — Miss Gredler
Vidal—Song of Exile — Mr. Haas
Brahms—Intermezzo in E Major
Chopin—Prelude No. 22 — Miss Jackson
Franz—Ye Banks and Braes
Arensky—Song of the little Fish — Miss Currier

CHAMBER MUSIC RECITAL
Monday, May 27, 1912

Arensky—Trio in D minor, first movement
Miss Bard, Mr. Bemis and Mr. Goerner
Schütt—Intermezzo and Humoresque
From a Fantasie, "In Spring"
Miss Waite and Mr. Goerner
Haydn—String Quartet in B flat, No. 13, first movement
Messrs. Bemis, Parmelee, Harvey and Goerner
Smetana—Trio in G minor, second movement
Miss Jackson, Miss Beckett and Mr. Goerner
Schubert—Allegretto from Trio
Miss Reins, Master Seeman and Master Goerner
Rachmaninoff—Final Movement from the Trio in D minor
Miss Jamieson, Mr. Bemis and Mr. Goerner

PIANO RECITAL
By Miss Zola Margaret Fox
Assisted by The Conservatory Orchestra
Tuesday, May 28, 1912

Fantasie and Fugue in G Minor — *Bach-Liszt*
Lento — *Scott*
Etude, Op. 25, No. 9 — *Chopin*
Barcarolle in G Major — *Rubinstein*
Study in Double Notes — *Moszkowski*
Concerto in G Minor — *St. Saëns*
Andante Sostenuto
Allegro Scherzando
Presto

STUDENTS' RECITAL
Wednesday, May 29, 1912

Bach—Prelude and Fugue in E Minor (For Organ)
Mr. Fay
Edward German—Who'll buy my Lavender, — Miss MacKnight
C. Cui—Two Pieces for Piano — Miss Sebring
Bauer—Light
Watts—Admonition — Miss Speidel

Arensky—Bigarrure — Miss MacLaughlin
Beethoven—Sonata Op. 2, No. 2, first movement — Miss Lentz
Tchaikovsky—Don Juan's Serenade — Mr. Marcy
Liszt—Ricordanza — Miss Page
St. Saëns—Moonlight — Miss Jackson
Merkel—Sonata No. 4, first movement — Miss Ackley
Secchi—Lungi dal cara bene — Miss Onthank
Smetana—Polka de Salon — Miss L. D. Smith
Chopin—Two Preludes, in B flat and C sharp minor — Miss Hamilton
Wagner-Liszt—Spinning Song — Miss Crossett

PIANO RECITAL

By Mr. Harry D. Fay

Friday, May 31, 1912

Compositions by *Frederic Chopin*

Preludes, Op. 28, Numbers 22, 3, 21, 23
Nocturne in F sharp
Valse in C sharp minor
Etudes, Op. 25, numbers 6 and 9
Ballade in A flat
Fantaisie—Impromptu
Berceuse
Scherzo in B flat minor

PIANO RECITAL

By Miss Clarice S. Paul

Monday, June 3, 1912

Chromatic Fantasie — *Bach*
Kreisleriana No. 2 — *Schumann*
Enchanted Spring — *Dubois*
Bigarrure — *Arensky*
"The snow is dancing" — *Debussy*
Gavotte — *Gebhard*
Sonetto del Petrarca, No. 104
Valse Impromptu — *Liszt*
Concerto in F minor — *Arensky*
Andante con moto
Scherzo—Finale
(Orchestral parts on second piano, Mr. Lawrence Schauffler)

STUDENTS' RECITAL

Wednesday, June 5, 1912

Schumann—Fantasiestücke for Trio
Romanze, Humoresque
Miss Denison, Mr. Parmelee and Mr. Goerner
Guilmant—Torchlight March (For Organ) — Miss Page
Novelette—Scharwenka — Miss Freeman
Leschetizky—Toccata — Miss Ericksen
Liszt—Wanderer's Night Song — Miss Tschanen
Albeniz—No. 7 from Spanish Suite — Miss Dunham
Bohm—Canzona — Miss Freeman
Grieg—Menuetto from Sonata, Op. 7 — Miss Dyrenforth
Smetana—Polka de Salon — Miss L. D. Smith
Moszkowski—Tarantelle — Mr. Wing
Schubert-Liszt—Barcarolle — Miss Balson
Wieniawski—Romance from Concerto No. 2 — Mr. Aiqouni

CLASS RECITAL

Friday, June 7, 1912

Grieg—Sonata in E minor, Andante, Menuetto
Miss Dyrenforth
S. Coleridge Taylor—Allegretto — Miss Eleanor Degroff
MacDowell—Polonaise — Miss Keppel
Godard—Trio in G minor, Allegro
Miss Hamilton, Mr. Bemis and Mr. Goerner
Sinding—Frühlingsrauschen — Miss Onthank
Schütt—Au Rouet, Bourlesque Orientale
Margaret Schauffler
Chopin—Preludes 22, 5, 18 — Miss Wood
Chopin—Etude in E major
Schütt—Carnaval, No. 6 — Miss Shoener
Grieg—Berceuse — Rebecca Burgner
Rachmaninoff—Valse — Janet Martindale
Liadow—Barcarolle, Op. 44 — Miss Rollefson
Cadman—The Pompadour's Fan
Philipp—Elfe — Rosalie Reins
Chopin—Nocturne in F sharp — Miss Bushnell
Chopin-Liszt—Maiden's Wish — Miss Hughes
Debussy—Nocturne — Miss Hellekson
Schütt—Valse — Misses Wood and Shoener
Paraphrase for two pianos

CLASS RECITAL

Monday, June 10, 1912

Jensen—Four Songs from "Dolorosa"
Granville Bantock—Two Songs from "Sappho"
Miss Grace Goodrich
Cornelius—Brautlieder — Miss Katherine Burtt
Hans Sommer—Three Songs from Rattenfängerlieder
Mr. Edgar Beach
Mozart—Deh Vieni
Franz—Das Meer hat seine Perlen
Ye Banks and braes
Lassen—Spring Song
Strauss—Morgen
Arensky—Little Fish Song — Miss Myra Currier

CLASS RECITAL

Monday, June 10, 1912

Salter—To a Moon-Flower — Miss Rosemond
Nevin—When the Land is White with Moonlight
Miss Tschanen
Spross—Come Down, Laughing Water — Miss Dewey
Higgins—My Lovely Celia
Nevin—Time Enough — Miss Amy Smith
Kaif—Ich will meine Seele tauchen — Miss Haakinson
Fisher—Ashes of Roses
Ronald—Down in the Forest — Mrs. Kimpton
Manney—Dedication
LaForge—To a Rosebud — Miss Randall
Hermann—Moonlight Night
Chadwick—O, Let Night Speak of Me — Mr. Simms
Salter—The Time of May — Miss Wagner
Elgar—The Wind at Dawn — Miss Russell
Bischoff—At Evening — Miss Von Blon

Kappey—To Rest I Call, Ye Lambkins All — Miss Huston
Sgambati—Separazione
Quilter—Now Sleeps the Crimson Petal — Miss Hoyt
Von Fielitz—Nachtgebet — Miss Speidel
Hugo Wolff—Der Freund
Salter—A Toast — Miss Kenestrick

CLASS RECITAL

Thursday, June 13, 1912

Tracy—Duet—Love in May — Misses Washburn and Smith
Thomas—Winds in the Trees
Coleridge Taylor—Big Lady Moon — Miss Paine
Cadman—Op. 45, Nos. 1 and 4 — Miss Patterson
Reichardt—In the time of roses
Cowen—The Swallows — Miss Gray
Speaks—Ashes of roses
King—Israfel — Miss Newton
Dr. Arne—The Lass with the delicate air
Baltzell—Thistle-Down — Miss Ward
Arensky—The Flower Garden — Miss Payne and Chorus
Chaminade—Rosemond
Rückauf—Love's Call — Miss Sweet
Thayer—My Laddie
Chadwick—Sweet wind that blows — Miss Myers
Schumann—Op. 42, Nos. 1 and 3 — Miss McCollam
Chaminade—Ritournelle
Jensen—O Faster, my Steed! — Miss Harris
Von Fielitz—Anathema
Von Fielitz—Resignation — Miss Vanatta
Mrs. Beach—Ariette
Cowen—A Birthday — Miss Preston
Ware—The Wind and the Lyre
Spross—Come down, laughing Streamlet — Miss Payne
Gounod—Breezes of Night
Thomas—Night Hymn at sea
Miss Harris and Mr. MacCollin

PUBLIC RECITAL

Wednesday, June 12, 1912

Rubinstein—First Movement from String Quartet, Op. 17, No. 3 — Messrs. Bemis, Parmelee, Harvey, Goerner
Arensky—Silhouettes for two pianos, Op. 23
1 LeSavant
2 LaCoquette
3 Polichinelle — Misses Babcock and Ewing
Georges Hüe—Soir Paien — Miss Demuth
Flute obligato, Mr. Rothrock
LeClaire—Sonata in D for violin (1697)
Andante, Largo, Allegro
Mr. Dan Parmelee
Brahms—Nachtigall
Cyril Scott—Daffodils — Miss Wilcox
Schumann—Romance for Clarinet
Wagner—"Traeume," transcribed for Clarinet
Miss Florence Kinnear

Rheinberger—Finale from Sonata for Organ Miss Amy Rice
Meyerbeer—Aria from "Les Huguenots" Miss Lutz
Arensky—Concerto in F minor
Scherzo, Finale Miss Paul
Mr. Schauffler, second piano

FORTY-FOURTH ANNUAL COMMENCEMENT
PART ONE
Saturday, June 15, 1912

Mendelssohn—Sonata No. 3 for organ, first movement
Miss Leland
Liszt—Sonetto del Petrarca in E major
Fischhof—Melusine Miss White
Beethoven—Sonata appassionata, Allegro assai
Miss Jamieson
MacDowell—Concerto in D minor for piano and orchestra, first movement
Miss Taylor and Conservatory Orchestra
Massenet—Meditation from "Thais," for violin
Mr. Harvey and Conservatory Orchestra
Scharwenka—Concerto in B flat minor for piano and orchestra, Allegro Patetico
Miss Usry and Conservatory Orchestra

PART TWO
Monday, June 17, 1912

Guilmant—Torchlight March for Organ Mr. Lytle
Chopin-Liszt—My Joys
Fauré—Impromptu F minor Miss Cash
MacDowell—Concerto in D minor for piano and orchestra, first movement
Miss Whipple and Conservatory Orchestra
Beethoven—"Adelaide," aria for tenor Mr. Conrad
Chopin—Concerto in F minor for piano and orchestra
Allegro Miss Demuth
Larghetto and Finale Miss Waite
Hollins—Concert Rondo for organ Miss Geer
Liszt—Concerto in E flat for piano and orchestra
Mr. Tibbs and Conservatory Orchestra

3 0112 105759820

The Bulletin of Oberlin College is published every six weeks.

Entered September 5, 1903, at the Post Office at Oberlin, Ohio, as second-class matter, under Act of July 16, 1894.